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The ART NEWS

ESTABLISHED 1902

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NEW YORK, MARCH 16, 1935

NO. 24 WEEKLY



"LA DANSE A LA CAMPAGNE" (1883)

Included in the exhibition of masterpieces by Renoir now current at Durand-Ruel, Inc.
for the benefit of Hope Farm

RENOIR

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"EARLY MORNING, POPO"

By H. DUDLEY MURPHY



"ZINNIAS"

By H. DUDLEY MURPHY

MARCH CALENDAR

15 Vanderbilt Avenue

Until the 23rd Portrait of Arthur William Heintzelman, A.N.A.,
by Ralph L. Boyer.

19th to 30th Small Heads by Ettore Caser.

Fifth Avenue Galleries

Until the 23rd Recent Paintings by F. Tenney Johnson, A.N.A.

25th to April 6th Recent Paintings by H. Dudley Murphy and
Nelly Littlehale Murphy.

Throughout March Garden Sculpture by Contemporary Americans



"PEONIES AND KWANNAN"
By H. DUDLEY MURPHY

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The ART NEWS

ESTABLISHED 1902

S. W. Frankel, Publisher

NEW YORK, MARCH 16, 1935

NATIONAL GALLERY SECURES GREAT SASSETTAS



ST. FRANCIS BEFORE HONORIUS III," "ST. FRANCIS AND THE WOLF OF GUBBIO" and "THE BURIAL OF ST. FRANCIS"

By SASSETTA

Three of the seven great panels from the series representing scenes in the life of St. Francis recently secured for the National Gallery of London from a private collection in New York.

Seven Panels of Famous Series

Depicting Life of St. Francis Are Lost by the United States To Leading English Museum

LONDON.—The information recently published in THE ART NEWS that the National Gallery had bought important paintings by Sassetta now receives confirmation from an authoritative source. It is learned that the acquisition comprises seven of the nine panels depicting the life of St. Francis, which Sassetta painted for the altar in the church of San Francesco at Borgo San Sepolcro. Of the eight panels painted for the back of the altar, one, it should be noted, is in the Museum of Chantilly, while that executed for the front, representing "St. Francis in Glory," is in the possession of Mr. Bernhard Berenson.

A more momentous addition to the famous Italian collections of the National Gallery can hardly be imagined, and the authorities are indeed entitled to great praise for their timely decision. Long acclaimed by Berenson for his spiritual interpretation of the Franciscan legend, Sassetta today occupies a position of the first rank in Italian art. It is close to a quarter of a century since Berenson, in his *A Sienese Painter of the Franciscan Legend*, compared Giotto's rendering of the familiar sto-

ries of the life of St. Francis in the chapel at Assisi with that of Sassetta in the panels now under discussion. The analysis is so searching that it calls for renewed consideration at this time.

Berenson, it will be remembered, while applauding the great works of art that Giotto created, here questions how fully he embodies the spirit and teaching of the saint. Granted that Giotto's Francis is a man capable of experiencing ecstasy and inspiring love, is there not a grim coldness about his submission rather than the "perfect blitheness" which was his essential characteristic. This brings the scholar to a point where he wonders if the "figure arts" are capable of conveying a sense of things spiritual, to which he finds the answer in the art of the Orient. A Chinese Buddhist painting, compared with even the most religious of Western artists such as Dürer, reveals greater powers for spiritual expression, in this scholar's opinion.

Berenson finds an answer, not in an inherent incapacity for spiritual expression, but in a constant endeavor to realize the material significance of objects, to which end modeling is more direct than line, however clogging the former may be to movement. Movement being essential to suggest the unembodied, he concludes that the way out is to "put figures that suggest incor-

poreal life into effects of space that evoke the *au-delà*, the infinite." This leads the writer directly to the XIVth and early XVth century art of Siena, which of all European schools approaches the Oriental most closely.

Of Siena, he exclaims, "What other town, in Italy, at least, has such a calendar of native saints—two of whom are still invoked in every corner of the Catholic world: Catherine, who renewed in her person the profoundly significant miracle of the stigmata; and Bernardine, who became not only the greatest revivalist of his time, but succeeded in bringing to life again the spirit and teaching of Francis? . . . There alone among great Italian cities, the Renaissance, which in its essence was a spring-tide of humanity, quickening every variety of personality to the expression of its innate impulses—there alone, the Renaissance took from the start the shape of a religious rather than of a humanistic or scientific movement."

Whether or not Sassetta ever knew Bernardine, "it is he who has left us the most adequate rendering of the Franciscan soul that we possess in the entire range of painting," Berenson continues.

Coming to a consideration of the seven panels recently acquired by the National Gallery, which so epitomize

the achievements of the artist, the first, from the point of view of narrative, depicts St. Francis giving his cloak to the beggar, and, on the same panel, at the right, the angel appearing to the saint in a dream. The following comment made by Berenson is of interest. "Considered merely as narrative," he says, "this story is told at least as clearly and dramatically as by Giotto, but far more succinctly. Giotto, by taking two frescoes to tell the same tale fails to indicate that the inspiring dream was the consequence of the generous deed. Sassetta, moreover, gives a much more spiritual interpretation and more spiritual suggestiveness. . . . Then note how the two artists treat the dream; the Florentine builds you a firm palace which rises massively from its solid foundations, while the Sienese plunges you into a visionary world, with his keep in the clouds . . . Giotto . . . is too much addicted to modeling and not enough to line to produce the effect of a poetical as distinguished from an actual reality. . . . Add that Giotto, like most European painters since his time, was unaware of the emotional and spiritual suggestiveness of space-composition, and you realize why his version of the story, taking place at the foot of a high hill, remains prosaic, while Sassetta's, with its soaring space of silvery sky, lightens, uplifts, and de-

materializes you, wafting you into an ideal world."

The next scene paints St. Francis giving back to his father even the clothes he has received from him, and taking shelter in the arms of a prelate, thus symbolically renouncing his heritage and giving his life to the poor. The same qualities of spirituality are emphasized. "Here again," writes Berenson, "the swiftness of the line where the action is most vehement, the daintiness of the architecture and the limpid azure of the motionless sky, dematerialize—but do not devitalize—the scene."

The third panel of the series, reproduced on Page 3, shows St. Francis making a contract of peace with the ravening wolf of Gubbio. Discussing this rendering of one of the most charming stories of the Fioretti, Dr. Venturi writes in *Italian Paintings in America*: "Before the porch of Gubbio St. Francis takes the paw of tame Brother Wolf and orders the notary to write down the account of the scene. The dandies of Gubbio are present, while the ladies look down from between the battlements above the gateway. The light sky permits a certain amount of relief to the human figures, the porch and the mountain. The grey-buff architectur

(Continued on page 11)

M. Paul Rosenberg Holds Unusual Show Of Rare Art Works

By MARCEL ZAHAR

PARIS.—M. Paul Rosenberg has recently organized in his gallery an exhibition of an unusual character. Admittance is by invitation only, and is also restricted to a limited circle of art lovers and connoisseurs. This procedure is amply justified by the nature of the exhibition. It juxtaposes works of art belonging to quite different epochs, and the harmony pervading it is not due to any similarity of style or inspiration, but solely to the peculiar excellence of each piece, its worthiness to figure in an *élite*. In many cases the effect of rejuvenation is almost startling; it is as if certain works had shaken off the trammels of their epoch, the dust of centuries. And one realizes how much the usual method of grouping art according to age and provenance, however apt for students and historians tends to obscure its immediate significance, and essential timelessness.

M. Rosenberg's gallery has undergone a metamorphosis. It recalls the salon of some *grand seigneur*, a lavish and enlightened patron of the arts. The furniture includes some unique pieces of the Louis XIV, Louis XV, and Régence periods, the work of Lacroix, Carpentier, Crescent, Dubois, Jaubert and Joseph. Features of special interest are a fine boule clock and Boucher screen. Chinese vases filled with flowers add a touch of color, while a galaxy of masterpieces of the past century adorns the walls. The choice of pictures is marked by the skill and taste which we have learnt to expect from M. Rosenberg. There are canvases by Ingres, Delacroix, Corot, Manet, Cézanne, Degas, Renoir, Van Gogh, Monet, Pissarro and Gauguin, and on a pedestal stands a bust by Carpeaux.

This exhibition is a striking challenge to the rather pedantic notion that periods should on no account be mixed, that late XIXth century art inevitably clashes with XVIIIth century furniture. M. Rosenberg has demonstrated that, by treating seemingly incongruous pieces as elements of a composition, with a judicious arrangement of forms and colors, a harmony results. There is no radical antipathy or clash between the various styles and periods. On the contrary, the special quality of each element—its dignity or lightness, classic austerity or baroque brilliance—readily adapts itself to an harmonious ensemble. In M. Rosenberg's exhibition the *ambiance* of XIXth century canvases seems actually to bring the XVIIIth century chairs and *guéridons* nearer to us in time. The antique enjoys a new lease of vitality. Greatly daring, M. Rosenberg has included in his ensemble a characteristic example of ancient Egyptian sculpture at its best; far from seeming out of place, it fits into its surroundings and affords an ultimate proof that, despite conventions, prejudices and categories, there is a natural affinity, indeed a consanguinity, between the masterpieces of every age and race.

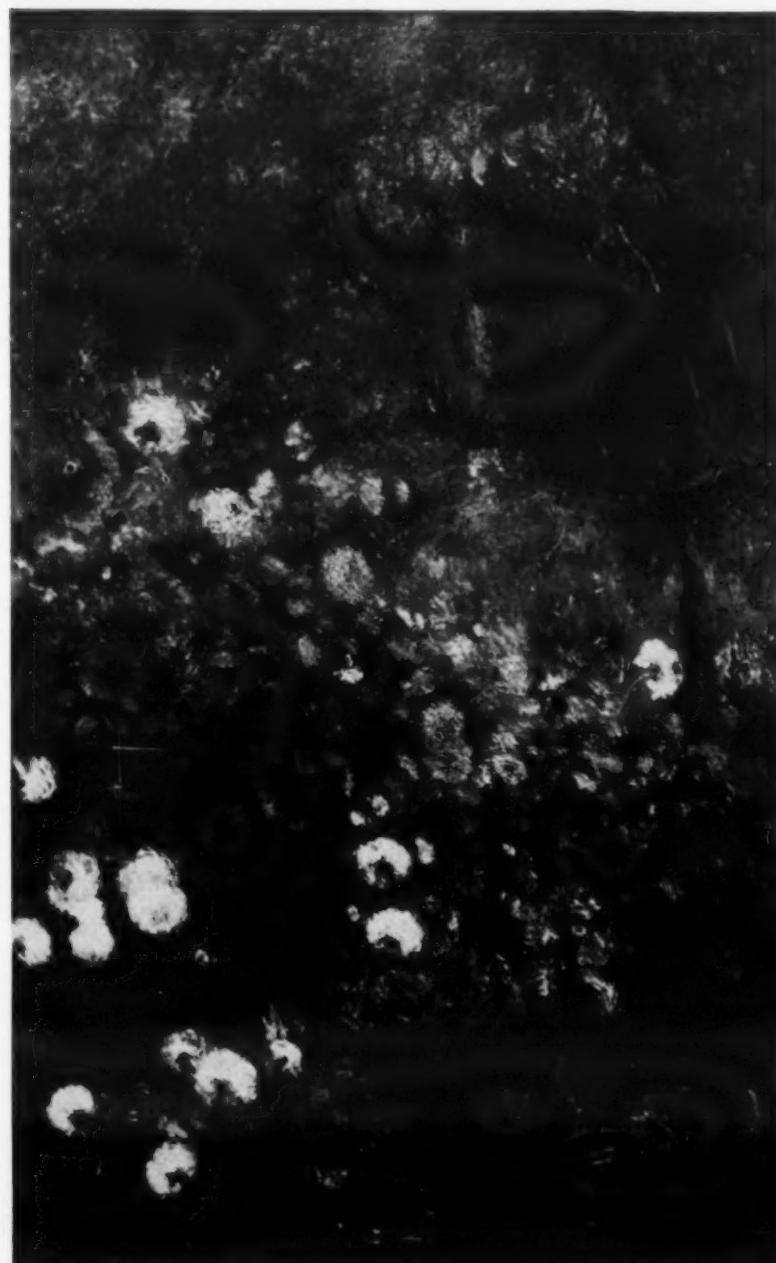
DARTMOUTH GETS MODERN ART GIFT

HANOVER, N. H.—A study collection composed chiefly of modern art has recently been presented to Dartmouth College by Mrs. John D. Rockefeller, Jr. Characterized by Professor Artemas Packard of the art department as "perhaps the most comprehensive collection of examples of contemporary painting now in the possession of any college," the acquisition of 119 pieces has been placed on exhibition in the Carpenter Galleries of the college.

Although the majority of artists represented are contemporary Americans, the collection includes some early American and Indian works, as well as sculptures by Kolbe and Desplau. A full-length portrait by Thomas Eakins is regarded as the most valuable single work in the group.

It was announced by Mrs. Rockefeller that the gift of the collection was intended for educational purposes rather than permanent exhibition, thereby making the art students less dependent on traveling exhibitions or reproductions for instruction. Following the current general exhibition, portions of the collection will be placed on view as they are required.

DURAND-RUEL HOLDS FINE RENOIR SHOW



"UN JARDIN, RUE CORTOT A MONTMARTRE" (1878) by RENOIR
Included in the exhibition of masterpieces by the artist now being shown at the Durand-Ruel Galleries for the benefit of Hope Farm.

By MARY MORSELL

Perhaps there is nothing new to say about Renoir. But the greatest of his paintings are like symphonies whose magic never wears thin, even though each phrase and movement is thoroughly familiar. Although the current exhibition at Durand-Ruel's includes eight works from a Paris private collection that are unfamiliar to America, several well-known and much loved masterpieces of the artist's greatest period are the soul of the show. Around these glorious works, which embody the very essence of the master's genius, are grouped some twenty works which cover almost every phase of his style, ranging from the strangely literal "Pont Neuf" of 1872 to several nudes and heads done as late as 1917 and 1918.

And so one turns first to the familiar works which amaze one afresh by

their splendor of color and joyous affirmations of the visible world. They testify to the tremendous font of creative energy which among all the Impressionists was Renoir's peculiar endowment during the height of his career. His greatest paintings do not seem to have exhausted him. They only re-kindled his energy, during those wonderful years when he seems seldom to have known either spiritual or physical weariness. The living glow of tone and the goodness of the forms, firm and juicy as fruits that have ripened in the sun, become the heritage of all women and children that the artist gazed upon. The poor fisher folk of Berneval (Number 5.) share equally with the little girl garbed in the silks and laces of a Persian princess (Number 9.). The child stands with her falcon against curtains of pure jade green and transparent muslin, but the peasants

in their faded garments of plum and celadon blue are even more splendid against the turquoise of the sea and the prismatic sheen of the rocks.

The spell envelops and irradiates even the simplest rites of daily existence, enshrining in its living arabesque of lilacs and patterned wall paper, a woman of the bourgeoisie sitting primly on her red sofa, sipping a cup of chocolate (Number 6.). Exuberantly, yet sonorously, the melody flows from the floral phantasia of the background over the glow of the table with its patterned china. Then it lingers quietly over the dark firmness of the woman's body, broken only by the rose upon the bosom and by the audacious gayety of the red and white napkin. Memories of the turquoise and pink porcelains that he once decorated at Sevres must have lingered with Renoir when he painted little "Mlle. D.R." He used them again, but with an inner tenderness for the face of the child, wistful against the pink rose buds that naively sprinkle the blue wall paper.

Of the works that are unfamiliar to us, the "Danse à la Campagne," reproduced on the cover of this week's ART NEWS, is by far the finest. Silhouetted against the dark foliage, a glow of youthful joy flows over the girl's entire figure. She is much too happy for conscious coquetry and in her billowing pink and white dress floats in a mid-summer ecstasy that is only half aware of her escort's ardent gaze. The white arc of the fan, intensifying the man's profile; the girl's glove, relieving the blue mass of the jacket and the yellow straw hat in the foreground, carry the movement diagonally downward in a rhythm that is in itself suggestive of waltz tempo.

Although "La Dormeuse," also, has not been shown here before the painting seems familiar at first glance because both the pose and the model are the same in the well-known "Gir with Cat." But lingering for a few moments, one realizes that the sunshine, falling in warm benediction over the face and the half-bent column of the throat, give this version a special quality. Of the nineties, the loans from Paris include a fine "Baigneuse" done in 1892. Here the body itself still preserves much of the firmness of the seventies and eighties, although sea and rocks melt away into rainbow-toned evanescence, like the wings of a tropical moth.

Comparable on many angles with the exhibits of the Public Works of Art Project recently undertaken and completed by the United States Government this Italian exhibition sets forth the effort of the younger and more experimental groups of artists rather than the older school of more widely known and more easily understood painters and sculptors.

"La joueuse de guitare," reproduced in this issue, the stylistic trends of the artist's later years are clearly marked. Joy still reverberates in the blue of the curtain, in the white flow of the dress against the salmon pink chair, in the lovely hues of the cushions upon which the child rests. But despite the fact that all forms are drawn together in closer rhythmic melodies, the pulsing warmth of the flesh of earlier days is definitely muted.

Although there are two still lifes in the group of works that have come from Paris, one turns to the "Jardin, Rue Cortot à Montmartre" for flowers that bloom upon the canvas as if it were their native soil. In the misty upper reaches of the composition, Monet and Sisley may be seen talking over the garden gate, but these now famous men are almost lost in the glory of a garden where the freshness of early morning seems to rise like a perfume from the roses that star the careless tangle of vines.

But the exhibition is one where every lover of Renoir's art may choose the mood that has the deepest personal appeal. There are even a number of curiosities such as the "Vase de Fleurs" of 1883 with its almost Gauguinesque background and the still experimental color and composition of the "Pont Neuf" of 1872. The majority of the very late works, which have their special coterie of admirers, are to be found in the entrance room. The exhibition, which will be on view until March 30, is for the benefit of Hope Farm.

FASCIST EXHIBIT TOURS THE WEST

LOS ANGELES.—The first official Fascist art exhibit to be shown in this country was recently on view at the Los Angeles Museum as a definite example of the way Premier Benito Mussolini is endeavoring to solve the place of art in modern Italy.

Comparable on many angles with the exhibits of the Public Works of Art Project recently undertaken and completed by the United States Government this Italian exhibition sets forth the effort of the younger and more experimental groups of artists rather than the older school of more widely known and more easily understood painters and sculptors.

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Saturday, March 16, 1935

The ART NEWS

5

Revelstoke Auction Offers Fine Pieces Of Greek Pottery

LONDON.—One of the most important collections of Greek pottery in the world, formerly in the possession of the late Lord Revelstoke, will be dispersed on April 5 at the galleries of Puttick & Simpson. Earlier in the season, Lord Revelstoke's holdings of old English pottery were sold by the same firm.

All the various pottery styles of Greece dating from about 1400 B. C. to the last century, are represented in the forthcoming sale. Examples of the Mycenaean, early and late geometric, proto-Corinthian and the early and late archaic styles, together with other items of great interest, appear in the catalog.

A number of pieces from famous collections include several outstanding examples which Lord Revelstoke secured in the Hope dispersal in 1917. These include a splendid red-figured krater, with Apollo and Artemis listening to the music of a satyr and a lekythos, decorated in black, depicting Herakles fishing from a sea-girl rock, with Hermes on the left and Poseidon on the right. Also of the black-figured type is a kylix, dated 600-500 B. C., showing two women arranging cushions on a couch. Six beautifully spaced figures of male dancers appear upon an amphora from the Butler collection, placed at about 600 B. C. On the reverse of this black-figured specimen are two Greek warriors in full panoply, women clad in classic draperies and a man in striped toga. An ivory syrinx or Pan's pipe, consisting of eight graduated reeds, is an extremely rare early Greek piece from the Kennedy collection.

Among the specimens with mythological decor in black is a hydria, Greek, 600-500 B. C., with figures of Zeus and Juno in a quadriga, attended by Minerva, Apollo, Hermes and other deities. Pandora and her box appear as the central motif in a red-figured krater. The favorite theme of charioeteers in quadrigas also appears on many of the finest vases in the collection among these being a hydria, circa 550 B. C., and an oinochoe some fifty years earlier in date. A combat between foot soldiers and charioeteers stands out in bold black contrast in another hydria, made about 550 B. C.

A beautiful Attic example of about 450 B. C. is a white-figured lekythos, with worshippers making offerings before a gabled stele. The sharp and clear-cut precision of Greek workmanship circa 700-650 B. C. is seen in a terra



FIGURED TERRA COTTA VASE, GREEK, 700-600 B. C.
Included in the Revelstoke collection of ancient Greek pottery to be sold on April 5 at Puttick & Simpson.

IT IS RUMORED . . .

That Mr. Henry Ford has recently paid more than \$100,000 for superb examples of early American furniture. The specimens purchased were secured, we learn, from two leading New York dealers and comprise a group which greatly enhances Mr. Ford's notable holdings in this field.

cotta oepe, with friezes of animals running concentrically around the body. A small collection of tanagra figures, Greek, circa 450-250 B. C., include a fine seated figure of a lady, probably playing knucklebones; a figure of Eros, standing figures of draped girls, etc. A few Aragonite vases, made in Egypt, circa 3000 B. C., and a group of Roman and Phoenician iridescent glass round out the dispersal, which promises to be of outstanding interest to collectors in this field.

Gardens in Art Theme of Show In New London

NEW LONDON.—An interesting and unusual exhibition, "Gardens in Paintings, Drawings, Prints and other Arts," opened on March 2 in the Lyman Allyn Museum in New London. As is suggested by the title, painters, print makers and other craftsmen have from time to time turned their art to representations of this theme and almost always the result has been a charming one, although it may vary greatly in mood and form, from the gaiety of the Rowlandson watercolor of Kew Gardens to the haunting melancholy of a deserted Roman garden by Robert.

Insofar as possible the exhibition has been assembled with the historical sequence in mind. The ancient gardens of Assyria, Egypt and Rome are represented by reproductions made from reconstructed plans.

A small gallery has been given over to Oriental representations of the theme, and includes such things as a very fine Mughal painting of Muhammad Shah riding in a formal garden, lent by the Boston Museum; a page from a Persian manuscript, lent by the Fogg Art Museum; an ancient Chinese sundial, lent by Mrs. Edward Harkness; Chinese paintings and Japanese prints. The entrance to this room is marked by a Kerman rug of extremely fine workmanship in which a rich pattern of flowers surrounds a central panel depicting a garden.

In the main gallery among other paintings are such pictures as a lovely XVIIth century Flemish "Madonna and Child," (loaned by Lilienfeld Galleries), a Dutch XVIIth century picture of a "Garden Party" by Jan Cossiers (loaned by Silbermann Galleries) and an interesting Venetian painting by Jacopo Bassano, "Susanna and the Elders in a Rose Garden."

A collection of prints, drawings and books fills out the omissions in the pictures. They show the amazing development of garden art in France and England in the XVIIth and XVIIIth centuries. As Henry Russell Hitchcock, Jr., of Wesleyan University, has pointed out in his foreword to the catalog, "In the XVIIth century when gardening found its model in painting and painting rarely went outside the areas where nature had been embellished by man, the boundaries of the two arts all but disappeared. Then, perhaps the most enchanting paintings and drawings of gardens were made and certainly the most pictorial gardens."

E. M.

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Prizes and Medals Are Awarded In Academy's Annual Exhibit

Thirteen cash prizes totaling \$4,400 and three medals in the 110th annual exhibition of the National Academy of Design were announced this week by the president of the society, Jonas Lie. The exhibition, which will be reviewed in our next issue, will be on view until April 9. The winners of the various awards are listed below:

The Altman Prize of \$1,000 for a landscape painted by an American born citizen to Leon Kroll of New York City for "Cape Ann."

The Altman Prize of \$1,000 for a figure of genre painted by an American born citizen to Jean MacLean of New York City for "Tennis Days."

The Saltus Medal for Merit awarded for a work of art either in painting or sculpture and to an artist regardless of nationality, age or sex to Childe Hassam of New York City for his painting "Evening Pont Aven."

The Edwin Palmer Memorial Prize of \$500 for the best marine painting in the exhibition to Frederick J. Waugh of Provincetown, Massachusetts, for "Post Meridian."

The Adolph and Clara Obrig Prize of \$400 for a painting in oil by an American artist to Albert Sterner of New York City for "Artist's Table."

The Ellin P. Speyer Memorial Prize of \$300 for a painting or piece of sculpture portraying an act of humaneness toward animals or a painting or piece of sculpture of animals to Bruce Moore of New York City for his sculpture, "Pelican Fountain."

The Carnegie Prize of \$250 for the most meritorious oil painting in the exhibition by an American artist (portraits excepted) to Harry Gottlieb of Woodstock, New York, for "Winter Landscape."

The First Julius Hallgarten Prize of \$200 for an oil painting executed in the United States by an American citizen under thirty-five years of age to Cathal O'Toole of Long Island City for "Conglomeration."

The Second Julius Hallgarten Prize of \$150 for an oil painting executed in the United States by an American citizen under thirty-five years of age to Ferdinand E. Warren of Brooklyn for "Montauk Lighthouse."

The Third Julius Hallgarten Prize of \$100 for an oil painting executed in the United States by an American citizen under thirty-five years of age to Keith Shaw Williams of New York City for "The Red Print."

The Thomas R. Proctor Prize of \$150 for the best portrait in the exhibition to Jerry Farnsworth of Cape Cod, Massachusetts, for "Jan de Groot."

The Helen Foster Barnett Prize of \$150 for the best piece of sculpture in the exhibition by an artist under thirty-five years of age to Walker Hancock of New York City for "Diver."

The Julia A. Shaw Memorial Prize of \$100 for the most meritorious work of art in the exhibition by an American woman to Gertrude Fiske of Boston, Massachusetts, for "Anni."

The Thomas B. Clarke Prize of \$100



RENE DESCARTES By BERNINI
Presented to Harvard University by
Gabriel Wells in memory of William
James.

for the best American figure composition painting in the United States by an American citizen without limitation of age to Maurice Sterne of Brooklyn for "Plum Girl."

The Isidor Medal for the best figure composition painted by an American citizen to Andrew Winter of New York City for "Toilers of the Sea."

The Elizabeth N. Watrous Gold Medal for a work in sculpture without restriction to Brenda Putnam of New York City for "Midsummer."

A BUST BY BERNINI GIVEN TO HARVARD

CAMBRIDGE.—Giovanni Lorenzo Bernini's marble bust of René Descartes has been presented by Gabriel Wells of New York to Harvard University and is now on exhibition in the loggia on the second floor of the Fogg Museum. Executed by the Italian sculptor in about 1646 the bust has been in the collection of Lord North and also in the Paget collection. It is an example of the characterization and realistic power for which the artist's portrait busts were known. Mr. Wells has made this gift in memory of William James who befriended him as a young man just after he had come to this country and was trying to make his way by tutoring Harvard students in German and French.

GALLERY NOTE

Fifty-nine prints were sold from the recent one-man exhibition by Kerr Eby at the Grand Central Art Galleries, which closed on March 2 after a showing of three weeks. The most popular work was "September 13, 1918," of which the original and nineteen prints were sold, while other best sellers were "Connecticut Valley," "White Tails in the Morning" and "Refugees." Many of the original drawings, which were shown with the etchings and lithographs, passed into the hands of collectors.

INDIANAPOLIS HAS CHINESE EXHIBIT

INDIANAPOLIS.—A large group of Chinese bronzes, sacrificial vessels, tomb potteries, porcelains and paintings are on exhibition for the month of February at the John Herron Art Institute, forming the most important collection shown here in many years. The collection was assembled in New York by C. Edward Wells. The objects have been arranged in chronological order and occupy one of the large galleries in the museum.

The earliest pieces on view are two pottery vessels found in Kansu province and dating about 1800 B.C. These are very fine in form and are decorated with rich geometric designs characteristic of the neolithic period. Of special interest are the small pieces of bone covered with intricate symbolic designs and archaic Chinese script. The ornaments are highly developed and doubtless were based on the bronze vessels of the Chou, Ch'in and Han dynasties are included in the exhibition. An unusually beautiful beaker with red and green patina is greatly admired.

Most of the objects of the Han, Wei and T'ang dynasties are tomb pieces. These include pottery vessels, horses, camels, mounted attendants and servants. The most impressive piece in this group is a spirited pottery horse with polychrome decorations. The exhibition includes an unusual group of Sung bowls and vases, a case of Ming porcelains and bronzes, and two groups of Ch'ing porcelains and jades.

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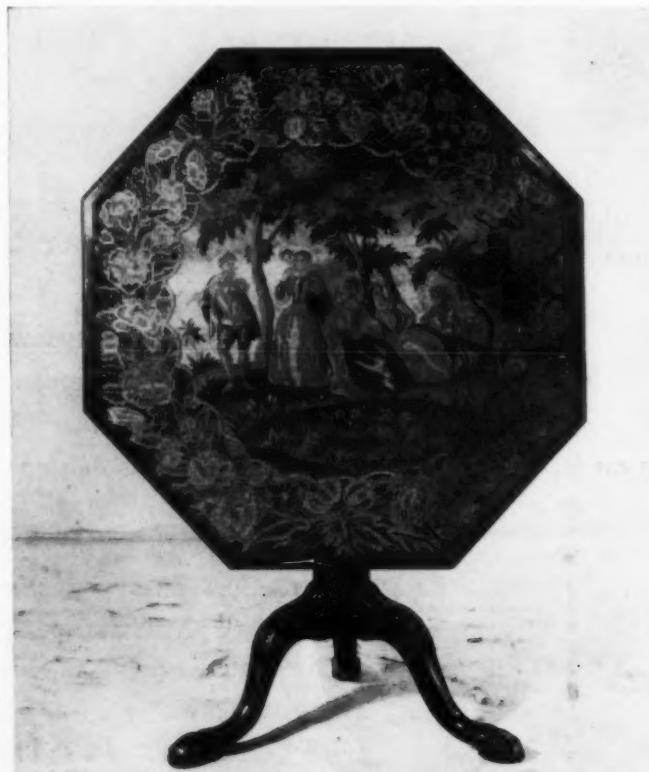
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Only the well-to-do early American settlers could afford to commission such an oak chest as this richly carved specimen. The initials on the front are Mary Belding's, whose father is known to have worked in partnership with Ichabod Allis, making such chests in Hadley, Mass., about 1690. This piece may be seen at the galleries of Ginsburg & Levy.

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THE FORUM OF DECORATIVE ARTS



The golden tones in the scrolled walnut frame of this Louis XIV armchair set off to excellent advantage the petit- and gros point covering. The bold capriciousness of the design and its fanciful character contrast strongly with the more formal and balanced compositions of succeeding styles. This example, which dates from the second half of the XVIIth century, is in the American-Anderson Galleries' sale of items from the collection of Richard W. Lehne, Inc.



This imposing marquetry bookcase combines so many functions that one marvels at the ingenuity of the late XVIIIth century English cabinet maker. The upper portions enclosed by delicately mullioned glazed doors provide a place for fine volumes or porcelains, the lower section offers not only commodious drawer and cabinet space but also a desk complete with pigeon holes and closed compartments. Fashioned by Thomas Shearer, this piece appears in the sale at the American-Anderson Galleries of items from the collection of Richard W. Lehne, Inc.



The bow-front mahogany sideboard at the right, dating circa 1790, is typical of the Sheraton emphasis on simple straight lines and lightness of effect.

The broken top line and the cylindrical shape of the writing compartment contribute distinctive notes to the mahogany breakfront bookcase on the left. The effectiveness of the piece is heightened by the fine grain of the wood and delicate inlay. Coming from the hands of late XVIIIth century English craftsmen, these specimens appear in the sale at the Plaza Art Gallery of items from the collection of Daniel H. Farr, Inc.



A late XVIIIth century English mahogany writing desk with tambour front and a Louis XV carved walnut armchair covered with floral petit point needlework on a white ground. These pieces are included in the sale at the Plaza Art Galleries of objects of art from the collection of Daniel H. Farr, Inc.

JAMES ROBINSON

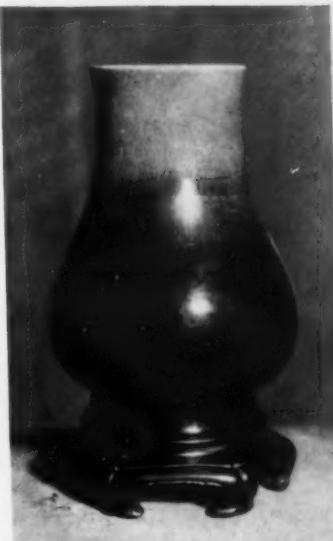
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THE CHINESE
 EXHIBITION

The exhibition of Chinese art to be held at Burlington House in November will provide the strongest single impetus to the appreciation of this subject that has so far been given. There is a finality about the Englishman's endorsement. Slow to lend his approval, he eventually accords it only to the very best, while others quicker to form enthusiasms are liable to find themselves stranded with mediocrity. It is to be hoped that this instance will prove no exception and that a high degree of selectivity and balanced representation will demonstrate to Western peoples the greatness of China in the field of art.

The assembling of a truly representative exhibition of Chinese art presents greater problems than those which have faced the organizers of previous large shows at Burlington House. The reason for this may be found in the fact that it is only in comparatively recent years that Western scholars have made extended studies of this subject—a consideration which further adds to the importance of the exhibition, in that it will certainly establish definite values in this field. This being so, it may be worth while to consider the old Chinese evaluations of their own arts.

Paintings, early jades and archaic bronzes, essentially abstract arts, hold a primary place with the Chinese connoisseur. Among the intimate phases of plastic expression, porcelains have a unique position, taking precedence over the later jade carvings and ivories, for which the skillful craftsmanship and decorative qualities gain a wide public. Textiles and rugs enjoy a place to which their beauty and function entitle them. There is, however, one exception to the pertinence of the old



'LA JOUEUSE DE GUITARE' (1897)

Loaned from a private collection in Paris to the exhibition of masterpieces by the artist now on view at the Durand-Ruel Galleries for the benefit of Hope Farm.

Chinese classification: sculpture and pottery, considered of old in China as a craft, are naturally in the West held a much prized art.

The ultimate test of the exhibition will be the representation of paintings, these having always constituted the weak point of previous smaller ventures of the kind. Early examples of fine quality are extremely rare, as may be understood from their fragility and great age. Housed for centuries in wooden structures, and frequently a prey to the ravages of war, the existence of those we have is in itself eloquent testimony to the great veneration and care in which paintings have been held in China. As with certain phases of European art, there is a similar tendency in appraising Chinese paintings to be over-influenced by questions irrelevant to their value as art. Such matters as historical associations, attributions to early periods and the presence of weighty seals, however interesting in themselves, are not sufficient to ensure the presence of great art. The present exhibition, by emphasizing essential values, may be most helpful.

Aside from the Tun Huang paintings in the British Museum, and scattered examples in European collections, the main source of supply in the West will be the public and private aggregations in this country. In spite of tradition in the Orient going directly against display in connection with that most intimate of all the arts, an exception is likely to be made in this instance, and we may look forward to seeing for the first time certain masterpieces familiar

Wildenstein & Co.
 To Hold Exhibit
 Of Hubert Robert

An important exhibition of paintings by Hubert Robert will be held at the Wildenstein Galleries from March 19 to April 9. In addition to loans from leading American collections, a large number of pictures have been secured from Europe for the occasion. The display, which will include about thirty-five paintings and a series of drawings, will be reviewed in the March 23 issue of THE ART NEWS.

from reproduction. There is even the chance that a few paintings not hitherto known will make an appearance, although in the nature of the case this likelihood is not very great.

Early jades offer much less difficulty, a few being available in England and on the continent, which, if supplemented by pieces from the famous reserves of Chicago and New York, will present a fine showing. With such an organizing committee and the collections within their reach, anxiety in the matter of porcelains is superfluous. A group of rare Ming specimens from famous Japanese collections are to be anticipated. Sculpture presents a different problem, since England is particularly poor in this expression. Here, again, America will undoubtedly be

called upon to contribute largely, to add to the nucleus provided by French and German collections. The expense of transportation in this field, although formidable under ordinary circumstances, will hardly pertain, since a British warship is to convey the objects from this country and the Orient.

Coming as this exhibition does so quickly upon the acquisition of the Eumorfopoulos collection for the nation, it is to be hoped that the enthusiasm engendered by the occasion will give an impetus to the British Museum's plans for concentrating the Chinese collections in one unified department. The scattered presentation existing at the moment is a curious anachronism among modern museums, and one which definitely impedes the growth of appreciation of Chinese art in England. A new arrangement would do much to remedy this, and to encourage collectors to add to the permanent holdings of the nation in this field.

DALLAS

The Dallas Museum of Fine Arts has purchased the following prints from its recent exhibition, "American Lithography from Currier & Ives to the Present Day," for addition to its permanent collection: "Center Ring" by Robert Riggs, "Still Life" by Victoria Hutson, "Still Life" by Glenn O. Coleman and "Water Lily" by Henrietta Shore. In addition to the four prints purchased by the Museum there were thirteen prints sold to private collectors in Dallas from the exhibition.

Obituary

CHARLES VOLKERT

Charles Volkert, well-known landscape artist, died recently in Cincinnati at the age of sixty-three. Mr. Volkert, who received his training at the Art Academy in Cincinnati and the Art Students League in New York, won many awards during his career, including the Hudnut Prize of the New York Watercolor Club, the Cooper Prize and the Gedney Bunce Prize of the Connecticut Academy of Fine Arts, the Mr. and Mrs. Burton Mansfield prize in the exhibition of the New Haven Paint and Clay Club in 1930, and others.

IT SEEMS THAT

The *Evening News* of London tosses its art criticism off rather lightly, however weighty the subject, if the following comments are a fair sample:

"M. Gaston Lachaise, a sculptor, is holding an exhibition of his works in New York."

"One of the pieces is a statue of a woman weighing one ton. It is called 'The Mountain.'"

"It is a statue of his wife.—British United Press message."

* * *

Art in Italy is not for Art's sake, but for Fascism's sake, even for Mussolini's sake, a correspondent of the London *Observer* gleans from the comments of Italian critics on the second Quadrennial Exhibit. "If Whistler could have read some of the press notices there would have been additions to *The Gentle Art of Making Enemies*, and if he had visited the exhibition he would probably have tried to sketch a butterfly by the many Fascist emblems to be seen in the rooms," this writer remarks.

"A leading article in one of Rome's principal newspapers, *La Tribuna*, says: 'In order to understand the new communion between the Fascist regime and Art, it must be emphasized that the Regime itself, as we see it, feel it, as we live it, and as it is expressed in its wonderful manifestations, is itself a work of art. It must be remembered that the first creator of art is Mussolini, whose polity is a new mode of life, rich in strength, in imagination and in poetry.'

* * *

The plastic arts have also become part of this Fascist world, without constraint and without prejudice and above all without that intolerable subjectivism, which has misled artists into believing themselves independent and isolated."

* * *

Park Commissioner Moses has the makings of an unusually sensible and direct art critic, to judge from the following recent comments inspired by renewed controversy on the aesthetics of "Civic Virtue," appearing in the *New York Times*:

"My own opinion is that the rough guy has no merit," he remarked. "Symbolic art has its place, but I don't believe in symbolism no one can understand."

"You can't tell whether he is supposed to be a fireman or a Galahad, or whether those things under him are women or fish, or whether he has his foot on their heads or their Adam's apples. The average person doesn't know what it is all about, and I don't think he much cares. I haven't noticed any great fondness for the rough guy on the public's part."

Mr. Moses conceded that Frederick MacMonnies, who carved the statue, was an able sculptor. But, he added, "even Homer nods—and what a colossal nod Civic Virtue turned out to be."

* * *

London is again engaging in its favorite pastime, the denouncing of a new Epstein sculpture, even though no less a personage than the Dean of St. Paul's has risen to the defense of this latest version of Christ which is called "Behold the Man." However, Epstein has undoubtedly achieved by this time a strong realization that the fulminations of British conservatives have saved him the price of an expensive press agent. London, which greets each new work with denunciations, ends by installing Epsteins all over the city. New York, which takes negroid features much more calmly, doesn't buy anything.

NATIONAL GALLERY SECURES GREAT SASSETTAS

(Continued from page 3)

and the robes have the same tonality. Here again the most evident formal accents are the undulating folds and the notary's profile, if not the curved flight of birds against the sky."

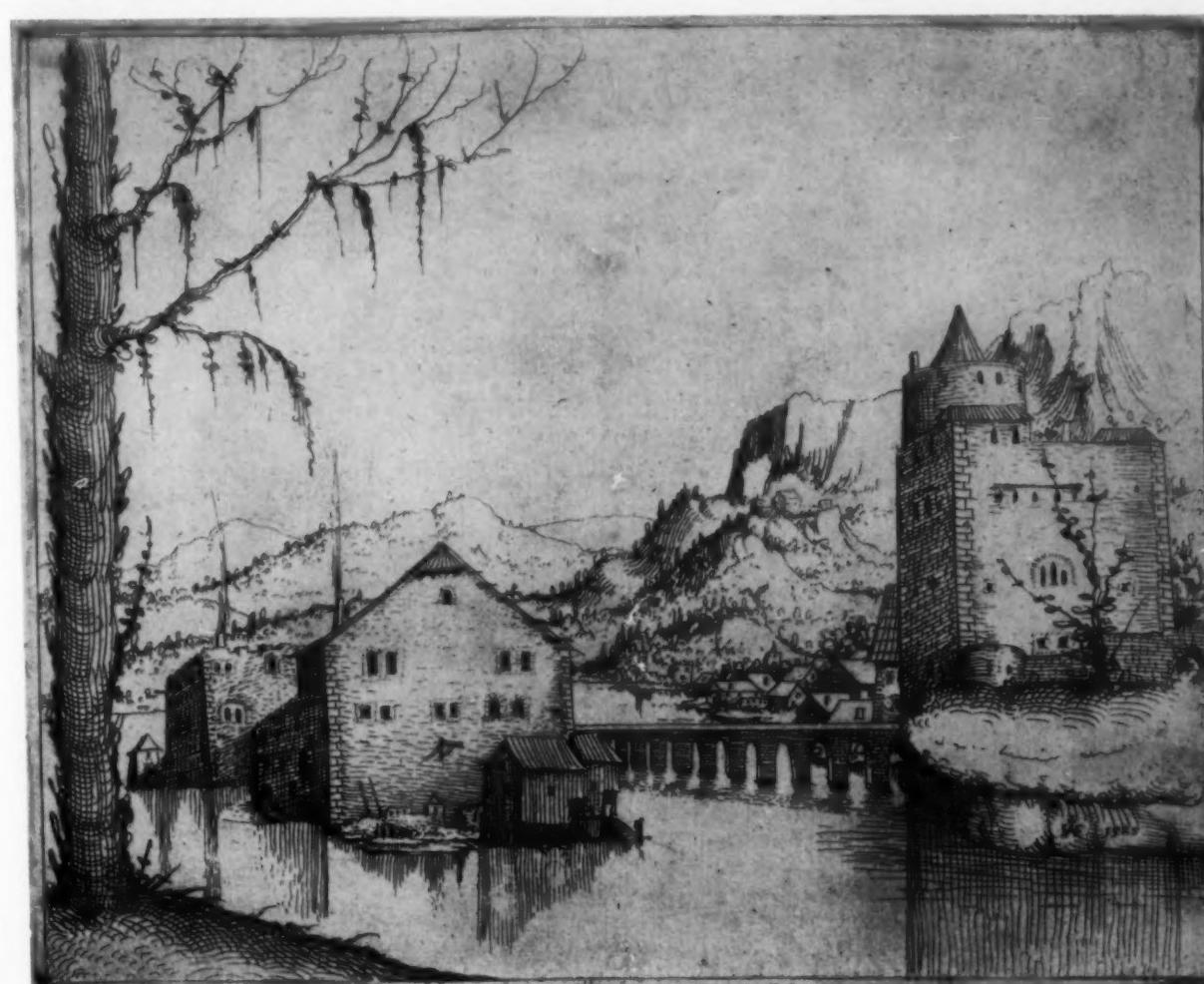
That Dr. Venturi's estimate of Sassetta is at considerable variance in some respects with that of Berenson is clear from the succeeding paragraph, in which he says, "The reduction of the religious event to a genre scene is here complete. From this character of genre painter, already admitted for Sassetta by Berenson, we may draw the necessary conclusion, which is that he weakens the pathos and the moral value of the Franciscan legend. The reduction of the sacred legend to a village chronicle has, it is true, an irresistible fascination by its ingenuousness, and one cannot help loving the childlike St. Francis of Sassetta, who seems to rise from fireside tales; but the Franciscan spirituality is another matter."

Of the following scene in which St. Francis demonstrates his faith to the Soldan by submitting himself to test by fire, Berenson writes with great penetration. "Sassetta did not forget (as did Giotto, that the part the soldan played in this story was not altogether manly), and his soldan is a perplexed creature nervously clutching his staff, dreading the saint's triumph no less than, perhaps, did the priests, for according to the legend he dared under no circumstances change his faith. Francis, however, does not parley, as in Giotto's frescoes, but plunges into the flames with a fervor no less glowing than they. It is too late for the paynim to retreat. They are held spellbound, and on their countenances there is painted more of awe than of cowardice; they also are almost converted. But the flames! They are neither merely symbolic, as in Giotto, nor realistic, as almost any painter of our day might make them; but the soul of fire taking the shape of wondrous, lapping, leaping, changing curves, destined to transubstantiate all substance into spirit. And ever and always the 'courteous sky' shining upon the just and the unjust alike, and through a narrow arch a high glimpse of lovely hills in the serene distance."

The next subject, "Francis Before the Pope" (illustrated on Page 3), was, the same writer continues, "also treated twice by Giotto, both times much more dramatically, and at Assisi with even more feeling than Sassetta. Not that Sassetta has not produced an exquisite work of art with the jewel-like beauty and the sanctuary softness of light of interiors painted by the Van Eycks and their followers; but he has brought in too many almost indifferent bystanders, and the saint is nearly lost in the crowd. The Pope's expression and gesture, the way he takes hold of the as yet unstigmatized hand, go far, however, to redeem the artist's fault."

Berenson, in explanation of this fact, points out that Sassetta kept too close to his model—the fresco of Ambrogio Lorenzetti representing the youthful Louis of Toulouse received by Pope Boniface. In compensation for these defects, which he also recognizes, Dr. Venturi cites, "The colors of the architecture (green striped with ruby-red) that harmonizes well with the red of the cardinals), the impressive contrasts of lights and darks, and finally, that good humor which reduces to a paternal welcome, among familiars, the religious function in solemn court which Lorenzetti had imagined."

Sassetta's rendering of the saint receiving the stigmata, illustrated on the sixth panel, is compared by Dr. Venturi in the most illuminating manner with that of other artists. "Again before the



"RIVER SCENE WITH BUILDINGS AND STONE BRIDGE"

This early landscape etching is included in the tenth annual exhibition of XVth and XVIth century prints now current at the Knoedler-Galleries.

By HIRSCHVOGEL

'Stigmata' Sassetta is truly moved, and has included nothing that recalls his weakness for genre painting. Even if his general composition has been inspired by Giotto, he has retained nothing of the dramatic firmness of the example. Sassetta does not renounce his own world, intimate, gentle and small, but, through freedom from distraction, surrounds it in solitude with a halo of poetry.

The rose of the church is cheerful, but the mountains are brown-green and blend in tone with the habits of the friars. The only brightness, which comes from the sky and from Christ, the brightness before dawn, gives gradation to the low tones of things. Neither Giotto, nor the Lorenzetti, who inspired the forms of mountain and trees, have felt the value of that gradation. Lorenzo Monaco has felt it, in his 'Stigmata of St. Francis,' in the Lanz collection at Amsterdam, and in many other pictures; also for Lorenzo Monaco gradation is an important element of style. Naturally for Lorenzo it has a dramatic value; for Sassetta the value is idyllic. The exceptional fascination of this picture of Sassetta's is not in the forms, nor in the composition, nor do we find here that narrative pleasure which is due to the curiosity of the painter; here he is simplified, purified, intimately self-contained; here he is absorbed in the element dearest to his heart—color; and in the shading light of dawn he has expressed his ecstasy."

To this we may add the excellent summary of Berenson, in which he says, "Sassetta gives us, however, more of an atmosphere than any other artist who ever treated this theme, more of the feeling of treading on holy ground, and of being in a place where it is meet that God and man should hold converse."

Next in order of the narrative comes the exquisite "Marriage of St. Francis to Poverty," in the collection of the Chantilly Museum, and finally the burial scene, which is reproduced on Page 3. Dr. Venturi finds that Sassetta has here probably been inspired by Simone Martini's "Burial of St. Martin" at Assisi. Neither artist, in the opinion of this scholar, was entirely successful. Berenson is, to some extent, in agreement. "For clear yet rhythmic grouping," he says, "it is a composition with few rivals, and the humanity of the event has not been forgotten." The same writer goes on to point out, however, that Sassetta's grouping cannot stand beside Giotto's in his treatment of the same subject, and adds that for

De Luxe Catalog Of Guerault Sale Is Now Available

The catalog of the Francis Guerault collection, which was described in our March 2 issue, has now arrived in America and may be consulted upon request at the offices of THE ART NEWS. This dispersal, which will take place on March 21 and 22 at 3, rue Roqueline, Paris, will undoubtedly be an event of great importance to collectors, as it is one of the most notable Paris sales of recent years. The group of furniture by master ébenistes of the Louis XV and XVI periods is especially fine, while among the pictures the series of panels by Hubert Robert is outstanding.

spiritual purposes at least the priests are a bit indifferent to the sadness and wonder of the occasion. In conclusion, he remarks: "But the real event is presented in its full significance; Jerome's action is the most prominent feature; and at the same time a definite atmosphere is conveyed—that atmosphere of a sanctuary during a sacred rite, in which the Siennese had been so successful since Simone Martini and Ambrogio Lorenzetti."

Of Sassetta's art in general, Berenson says, "My only claim for Sassetta is that he has dealt with these themes much more spiritually than any other European artist whom I can recall. Giotto included, conveying more of a definite atmosphere, and that atmosphere one of poetical, even religious evocation." Few who have ever read the concluding lines of this scholar's article on the Franciscan legend will ever forget his penetrating analysis of the essentials of a living art, in the course of which he bewails the practice of artists who represent rather than present, and who model when they should rely on suggestion by way of contour, color, space-effects, and movement. In conclusion Berenson remarks, "Sassetta with the quasi-oriental qualities of a Siennese has left us such a design, which, as a bearer of the true Franciscan perfume of soul, has no rival."

One of the most interesting discov-

eries made by art scholars in this connection is that of the original contract of purchase drawn up by the representatives of the church of St. Francesco di Borgo S. Sepolcro, for the altar of which Sassetta was commissioned to paint the panels. Preserved in the archives of state in Florence and written in Latin, the contract is an object-lesson to artists of today who, while pining for patrons, would hardly enjoy conditions of a like rigid nature.

Being translated, the document, which is dated the fifth day of September, 1437, reads as follows: "Master Stefanus Johannis, painter of the city of Siena, has solemnly promised and agreed with Christopher Francisci Ser Fei and Andrew Johannis Tani of Borgo aforesaid, the workmen and the supervisors of the works of the Church of St. Francis of the said Borgo, present and make agreements and receiving for the said works, to make and construct for the said works, a wooden tablet for the great altar of the church of St. Francis, with its due proportions and good ornaments and parts, to the width, height and likeness of a wooden tablet already constructed and made for the said altar. And that tablet so to be constructed as is aforesaid, to paint handsomely on each side of the said tablet and over the whole, with such subjects and figures as it has been declared to him by the Warden and Brethren of the said place of St. Francis di Borgo, with fine gold and blue and other fine colors, with decorations and other things according to the delicate skill of his pictorial art, and as beautifully as he can and knows how, and with all his endeavor, at the whole, and singular costs and expenses of the said Master Stefanus; and the same, most handsomely completed in all the aforesaid particulars, and brought to an end, the said Master Stefanus has promised to deliver and hand over in the said city of Siena, within four years next following, to the workmen or their representative. And this the said master-painter has promised to do for and because the said workmen have promised and solemnly sworn to give, deliver, hand over and pay to the said Master for his wage and salary and for payment for all the aforesaid, 510 florins, at a rate of 5 lib. 1 denarius of Cortona money for each florin of the said city, in these instalments, viz: a third part of the said amount at the commencement, at the will of the said Master Stefanus; the second third part whenever the said work shall be half brought to completion; and the remaining third part when the whole of the said work has been finished."

Dated the fifth of June, 1444, another document, also in Latin and equally specific as to detail, attests

the acceptance of the finished painting by representatives of the church, and the receipt of the total purchase price by the artist. Both contracts were published in 1898 by S. Borghesi and Banchi in an appendix to *Nuovi Documenti per la Storia dell'Arte Senese*.

Six of the seven panels which constitute such an outstanding acquisition by the National Gallery were formerly in the collection of M. Georges Chalandon of Paris, while the remaining work, depicting St. Francis with the wolf of Gubbio, was at one time in the possession of the Comte de Martel, of the Chateau de Beaumont, Cour-Cheverny, Loir et Cher. All seven have for some years been in a New York collection. The eighth panel which completes the series painted for the back of the altar, as already mentioned, is the "Marriage of St. Francis to Poverty," in the permanent collection of the museum of Chantilly, France, while Mr. Berenson is himself the proud possessor of the one depicting the "Glory of St. Francis," which the artist painted for the front of the altar. The magnificent art revealed by the series, which represent a high point in Italian painting, justifies the great pleasure taken by the Gallery in this purchase—which will undoubtedly be followed up by a legitimate pride in possession on the part of the whole British nation.

CLEVELAND GETS GIFT OF PRINTS

CLEVELAND.—The print department of the Cleveland Museum of Art has recently been enriched by forty-three prints and three drawings, the gift of Leonard C. Hanna, Jr. The individual items included supply material hitherto unrepresented in the collections of the Museum and serve to further the continuity of the portfolios and the exhibitions. With the rapidly increasing general interest in prints it becomes proportionately more difficult to secure certain rare items, which factor, together with the fine quality of the impressions, makes such gifts as that of Mr. Hanna of special value to the Museum.

Among the acquisitions which represent the early days of print making is Schongauer's "The Death of the Virgin," one of the artist's more imposing compositions. A woodcut, "St. Jerome in His Study," is, according to Campbell Dodgson, "the best, after the celebrated engraving of 1514, of Dürer's repeated versions of that delightful subject." This print and eleven Dürer engravings add most substantially to the collection. "The Virgin in a Landscape," one of the larger and more important plates by Altdorfer, represents his characteristic mode of engraving. Lucas Van Leyden's "The Milkmaid" and Theodor de Bry's "Portrait of the Duke of Alva" are other notable acquisitions.

Of the six etchings by Rembrandt, the "Landscape with a Cottage and a Large Tree" is most important. In this group also appears a fine first state of the "Old Man with a Divided Fur Cap." Another interesting item is the "Beheading of John the Baptist" by Count Hendrik Goudt, which shows very clearly the influence exerted on the artist by the work of Elsheimer. Two landscapes by Claude Lorrain, "Dance Under the Trees" and "The Wooden Bridge," are among the many other prints which comprise this recent gift.

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MACDONALD SALE BRINGS GOOD SUM

LONDON.—A £20,600 picture sale at Christie's on February 22, according to A. C. R. Carter of the London *Daily Telegraph*, was a very welcome reminder of the good old times, and there were many smiling faces at a result which promises better days for owners and buyers alike.

Sir Godfrey Macdonald of the Isles was delighted to see his ancestor's set of four tiny pictures by Lancret bring as much as £3,885, and the Duke of St. Albans, who owns a fine collection, was among the spectators gladdened by the market's renewed enthusiasm.

The Lancret set—unknown to modern collectors—had been bought originally a few years before Col. Olney bequeathed the series by the clever follower of Watteau to the National Gallery in 1831. The most optimistic result anticipated for these was £2,625, but Messrs. Vicars, who are forming a first-rate collection for an English client showed the keenest determination to win them, and, despite the efforts of their chief French competitors, Messrs. Wildenstein, succeeded at £3,885.

Acting for this firm, Mr. Edward Smith took a consolation prize in giving £2,205 for a charming scene of an old watch-tower on a Dutch river by J. van Goyen, painted in 1644, when the artist had lost a fortune over bulb-dealing. The late Earl of Balfour possessed a larger Van Goyen picture of Dordrecht which he admired greatly, and at his sale in 1930 it fetched £2,730, and went back to Holland.

As for the delightful composition by



"TWO FIGURES"

Included in the exhibition of fourteen paintings by fourteen American contemporaries now current at the Downtown Gallery.

Jan Steen of a rollicking wedding party returning from church, Messrs. Asscher and Welker, who often win Dutch masterpieces at auction (notably works by Hals) acquired this at £2,520, and, at

£1,102 10s, Messrs. Spink bought one of W. van de Velde's atmospheric pictures of a Dutch fleet at anchor (including Van Tromp's flagship).

Lastly, in this Macdonald collection

was a Reynolds portrait of that member of the Bosville branch (it was a Bosville who formed the collection hidden away at Thorpe Hall in the East Riding), Julia, who became Viscountess

By KARFIOL

Dudley and Ward in 1780. For this Mr. Huggins gave £1,050.

Such were the outstanding features of a day's sale totaling £20,600, but mention should not be omitted of a pair of sporting pictures by George Morland sent from Rockingham Castle. In 1929, when prices were still booming, these had fetched £1,207 10s, and a big drop was expected by many judges. But Sir Alec Martin, on behalf of a French collector, had to pay £1,050 to win them.

We list below the highest prices obtained in the sale:

13—J. Ferneley, "Portrait of John Stoot"; de Cassiers	£241 10
15—Jan van Goyen, "An Old Watch Tower at the Mouth of a River"; Smith	2,205 00
17—J. van Kipnoven, "Still Life"; Coenaghi	152 05
18—Nicolas Lancret, "Les Heures du Jour," a set of four; Vicars	3,885 00
20—Jurriaen Ovens, "Portrait of a Gentleman"; Parsons	126 00
22—Sir Joshua Reynolds, "Portrait of Julia Bosville"; C. Huggins	1,050 00
23—Sir Joshua Reynolds, "Portrait of Miss Annabella Wentworth"; de Cassiers	346 10
25—Salomon van Ruysdael, "A River Scene with a Ferry Boat"; Houtrakker	199 10
26—Jan Steen, "The Bridal Couple's Return from Church"; Asscher	2,520 00
27—David Teniers, "Le Bonnet Rouge"; Sir N. Hague	157 00
28—Willem van de Velde, "The Dutch Fleet at Anchor"; Spink	1,102 10
29—D. Wolstenholme, "Sir T. Wentworth, Bart"; F. Sabin	483 00
30—Ph. Wouwerman, "A Restive Horse"; C. Duits	220 10
31—Murillo, "St. Augustine"; R. L. Douglas	225 15
33—Morland, "Going to the Meet" and "The Death," a pair; Sir Alec Martin	1,050 00
34—J. N. Sartorius, "A View of the Quorn Country"; Greening	420 00
37—J. Wootton, "A Stag Hunt"; Leggatt	337 00
47—Romney, "Portrait of a Girl"; Jarrett	336 00
80—Rubens, "Samson Teasing the Lion"; Sabin	168 00
82—Goya, "The Major and the Maja," a pair; Smith, agt. for Wildenstein	136 10

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Knoedler Holds Its Tenth Annual Print Exhibition

By JANET ROSENWALD

Any retrospective glance at the current art season will surely accord a stellar position to March, with its abundance and variety of important exhibitions comprising a feast for gallery-goers to which the offerings of preceding months can only compare as palatable *hors d'oeuvres*. And in their usual unheralded fashion, the Knoedler Galleries have opened their tenth annual display of engravings, woodcuts and etchings of the XVth and XVIth centuries, a presentation which can easily assume its place with the best attractions of these busy days.

Italy, Germany, the Netherlands and France are all represented by a number of their most eloquent spokesmen, voicing in the language of black and white a faith and fervor and an observation of the life about them never surpassed by their successors. The very function, implied or actual, of interpreting for their fellow men the familiar Biblical legends, akin to that of the early fresco painters, combined with the challenge offered by a new and difficult medium seemed to endow these artists with an unlimited power of intensity and concentration. Such strength, lightened by a naïvété of ineradicable charm and an inventiveness equal to any situation in this world or another, somehow dampens temporarily one's ardor for all subsequent achievement in print making.

Since there are more than eighty prints on view, all partaking in a generous measure of the aesthetic virtues of the era, it is hardly possible to do justice to each and every example. Personal preferences of the moment constitute, perhaps, the most trustworthy guide for a brief discussion.

As if to vindicate the prophecies of

*"AIRE-SUR-L'ADOUR"*

By JOSCELIN BODLEY

Included in the exhibition of paintings by the artist now on view at the Marie Harriman Gallery.

the Sibyls regarding the coming of Christ, the lovely "Adoration of the Kings" by the Master E. S. has been placed directly in their midst. To these

visionary females, engraved by an anonymous Florentine of the Finiguerra School—some depicted with a detached simplicity as seated in the

clouds, others as in the case of the "Hellepontic Sibyl," elaborately garbed and enclosed in a beautiful rhythmic pattern—the work of the German engraver presents a delightful contrast. Embodying as it does the qualities for which the master is renowned, this variation of a favorite subject furnishes ever new pleasure in its quaint details—the tilted figure of the Virgin who resembles an early Gothic statue that has suddenly adopted a kneeling position, the detached floral ornament and stones placed by hand, as it were, in the foreground of the composition, the inquisitive cow, and the lone shepherd on the hillside properly amazed by the feathered angel bearing an impressive star. Here is the refreshment of a highly imaginative age and art in a nutshell.

No less than eighteen Schongauers, ranging from the carefully realistic "Flight into Egypt" and the "Death of the Virgin" to the simpler, more spiritualized "Annunciation" and "Christ Crowned His Mother" serve to fortify the conclusion that as the artist matured he sloughed off more and more of the physical trappings in his progress toward the intensified expression of an idea. However frequently one views Schongauer's work, such elements as the quiet power of the central figure in "Christ Taken Captive" preserve the full force of their initial impact.

Mantegna's "The Risen Christ Between S. S. Andrea and Longinus" with all its sculptural strength stands like a pillar between the acknowledged masterpieces from Schongauer's hands and the group of Israhel van Meckenem's delightfully realistic scenes, so long subjected to the vicissitudes of a fluctuating fame. The subtly humorous "The Monk and the Nun" and the note of arrested attention of "The Spinner" are but two characteristic instances of the artist's penetrating observation of human nature.

Pausing for a moment before a num-

ber of prints bearing the name of Duvet, one wonders whether the strongly Italianate spirit of "The Judgment of Solomon" could conceivably be another expression of the man who reveled in the crowded splendor of apocalyptic visions. All of which at once directs attention to the persistent exchange of influences between Italy and the northern countries, borne out in this exhibition by numerous examples, among them the strongly Germanic "Birth of Adonis" of Benedetto Montagna.

There are many memorable experiences to be derived from the display—the dramatic vigor and dynamic force of the "Hercules and Nessus" by the Master of the Year 1515; the heavy hand of Jacopo de Barbari's "Guardian Angel" whose protection would hardly seem to be an unmitigated blessing; the charmingly reverential obeisance of the lion in Altdorfer's "St. Jerome in the Grotto," and the delicate reticence of Hirschvogel's etched landscapes. In addition to the work of those artists already specifically cited, there are still to be mentioned such items as the only complete impression of "The Last Supper," that vividly characterized work of Lucantonio degli Uberti. Prints by Giovanni Antonio da Brescia, Mocetto, Giulio Campagnola and the School of Mantegna, and two of the "Tarocchi Cards" complete the Italian group. The amusing little genre piece engraved by Wenzel von Olmutz after the dry point by the Master of the Amsterdam Cabinet, two realistic and crowded compositions by an anonymous artist of the late XVth century, and work by Alderweireld, Springinklee, the Master M. Z. and an early monogramist round out the representation of the German school, while of Netherlandish origin we find familiar examples of Lucas van Leyden's emotional and technically expert work, together with three of Dirick Vellert's rare prints. In the French section, Duvet's prints are supplemented by Jean de Gourmont's "Samson and the Lion." Thus the catalog comprises along with items seen in previous exhibitions, a goodly variety of subjects and states, which in view of the uniform excellence of impressions, makes the display a notable event.

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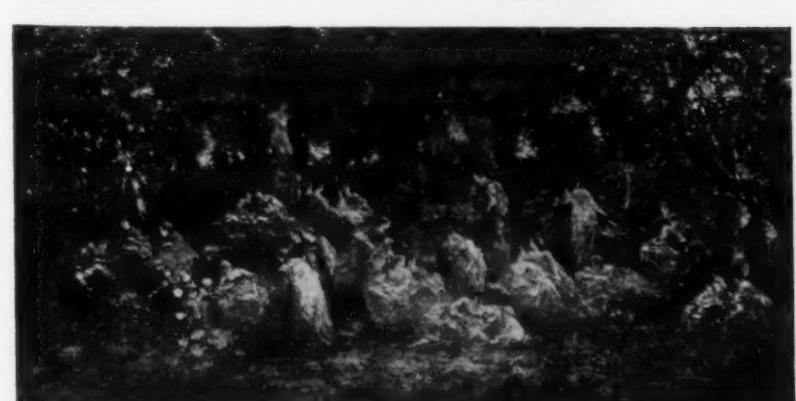
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**EXHIBITIONS IN
NEW YORK**
"STAR EXHIBITION"
Downtown Galleries

The fourteen Americans who share in Mrs. Halpert's specially picked group show, are honored by a blue catalog bordered by silver stars and by an impressive marshalling of museum and exhibition honors which speak for themselves. Some of the canvases are familiar through exhibition on previous occasions. Others, such as the Stuart Davis abstraction have never been shown before. The comparatively recent addition of both Marin and O'Keeffe to the Downtown Gallery ranks is in itself subject for congratulation, for even the most congenial families are the better for the infusion of a little new blood. The sea piece in oil by the former artist is not, however, his happiest venture in this medium. Neither the color nor the form stir the imagination and the sky seems especially labored. But O'Keeffe's "White Barn with Cart," starkly self contained in its symbolical isolation, expresses a very characteristic phase of her talent.

The handsomest canvas in the show is the large Kuniyoshi. Exotic by natural racial heritage, the artist weaves weather-vane, eggplant, plaster cast and other still life oddments into a quixotic baroque order within the sweeping framework of the curved soft back. The "Two Figures" by Karfiol, reproduced in this issue is pleasantly free from the seductions of surface painting. Though definitely posed in the studio, the painting has a vitality of line and color often obscured and even lost in the larger and superficially richer works by this artist. Astute and subtly phrased psychological commentary distinguish Alexander Brook's "Jane," marked by a definite parental tenderness for the gaucheries of the awkward age.

Among the artists whose approach is primarily intellectual, Stuart Davis with his bold "Analogical Emblem" triumphs, because he is willing to discard the concrete entirely. Sheeler's "American Interior" is marred by too many angular repeats in the design and by conflicts between the pattern of china and rugs. Niles Spencer's "Across the Tracks" goes to the opposite extreme in its sharp sterility. Cikovsky, whose "Sunset in Wisconsin" is listed in the catalog, is less fortunately represented on the walls by a street scene which, though vigorously handled, lacks the feeling of his landscapes. The Fiene, in our opinion suffers from the harsh plangency of its prevailing blues and purples.

Besides O'Keeffe, four women artists have been admitted to the silver starred roster of this group show. The sensitivity of color and form of Anne Goldthwaite's "Girl with Mirror" richly merits this inclusion. Marguerite Zorach's "Young Embroiderer" is as closely knit in design and color harmony as her tapestries, if not as engaging. Dorothy Varian's "Interior" is the best work we have seen by this artist for some time, and the "Pretzel Woman" by Katherine Schmidt is happily lacking in those subject mannerisms which tend to mar her work.—M. M.

MILTON AVERY
Valentine Gallery

It has long been evident that Milton Avery is not at a loss for something to say. In group shows, where echoes of the Ecole de Paris or a frantic search for the true American spirit have predominated, his racing subjects and clowns stood out because of their definite sincerity and nervous intensity. The present one-man show at the Valentine Gallery, with its group


By ERNEST FIENE

Included in the exhibition of fourteen paintings by fourteen American contemporaries now on view at the Downtown Gallery.

of some twenty canvases, subjects Avery's work to a more acid test. The honesty of his intention is still patent, but the lack of depth in the majority of works creates a sense of strain in the observer, owing to the fact that one feels a definite frustration in ever entering the canvas. This is especially true of the larger paintings such as "Court Room," in which the flat white faces, starkly spotted upon the canvas, haunt one like macabre paper dolls that have some ghost-like mission which they are powerless to fulfill. It is only in several of the less ambitious canvases, such as "Circus Horse," "Don Quixote" and "The Bull," that the stubborn assurance of Avery's style and feeling carries one past his

weaknesses into the phantastic and imaginative world which he wants us to share.

That Avery is perhaps troubled by the problems of attaining depth in his paintings is revealed in such a canvas as "Freight-yard," in which he attempts to produce the illusion of space through elements in the design. But since this is a purely intellectual command, the eye does not follow. A vivid and responsive spirit often has far greater difficulty in solving the problems of technique than the one that can only see the world in terms of studio formulae. Mr. Avery has genuine talent. It is to be hoped that he will find a way to remove the stumbling blocks.—M. M.

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JOSSELIN BODLEY

Marie Harriman Gallery

Mr. Josselin Bodley, appearing for the first time in this country at the Marie Harriman Gallery, is scoring a tangible as opposed to the moral success which is so often the meagre fare of the more experimental artist. The opening day saw red stars appearing one after another upon the canvases, which only goes to prove that American patrons are as enthusiastic as are the many members of the English aristocracy.

racy who number themselves among the collectors of Mr. Bodley's work.

Painted with meticulous care and an enamel-like finish, any one of the landscapes on view would make a pleasant decorative note in a room. As depictions of landscape they are all without exception more French than English. It was found impossible, indeed, for either an Englishman or a Frenchman to distinguish the one from the other. "Mill in the Béarn, France" and "House in Basque Country," from the collection of Mrs. S. Park Ammidown, of Greenwich, Connecticut, are among the most pleasing paintings, which owe their undoubted popularity to their finished technique and the fact that they so successfully realize just what they set out to achieve.—L. E.

F. TENNEY JOHNSON

Grand Central Art Galleries Fifth Avenue Branch

Life in the West as it was in the pioneer days is revived for us by the exhibition of paintings by F. Tenney Johnson, which is now on view at the Fifth Avenue branch of the Grand Central Art Galleries. After an interval of four years, the artist has brought before the public eye twenty-six canvases depicting the Indians, trappers, cattle rustlers, horse thieves and mountain and ranch men, who peopled the remoter regions of Colorado, Wyoming, Montana and Texas. The strong flavor of authenticity which marks his paintings is supported by the fact that not only did Mr. Johnson grow up on the western prairies, but also in mature years returned to the scenes of his youth for intimate experience with the life he wished to record pictorially.

Mr. Johnson makes his audience keenly aware of the loneliness and isolation of these human beings engaged in manifold activities fraught with uncertainty and danger. Such canvases as "Texas Cattle Rustlers," reproduced in our last issue, and "Don The Horse Wrangler" bear out this thesis convincingly. Sensitive to the glories of sunset over the plains and mountains, the artist does not neglect the softer moods induced by twilight and fog. We find in his work, too, a record of the deeply rooted Indian superstitions, sympathetically depicted in such paintings as "Ominous Cloud Forms" and "An Evil Omen," while the drama of romance claims a place in the artist's attention, along with the more spectacular aspects of pioneer life.—J. R.

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The ART NEWS

15

**ARY STILLMAN
JOHN BARBER****Ehrich-Newhouse Galleries**

A tendency to blur all forms in a delicate impasto gives a decorative, but hesitant quality to the majority of Ary Stillman's paintings. Muted color harmonies, seldom quickened either by light or shadow further add to the retiring quality of Mr. Stillman's art, which though fitting politely into almost any interior, seldom attains decisive statement. In a few of the portraits, however, this manner is blended with psychological penetration. A study of a girl not listed in the catalog seems more casual than most of the artist's work and yet has a richness and assurance not found elsewhere. Among the landscapes, "Green House, Sioux City," which escapes from the prevailing grays and soft tones of rose, is by far the most successful.

John Barber, who is also exhibiting at these galleries, shows some paintings of Portugal which though extremely vivacious and clever, are marked by definite stylizations. Unusual perspective, sharp accentuations of form and light and a somewhat mannered play upon curves and angles characterize most of the scenes on view. Many of the subjects are enlivened with a sly humor which combined with Mr. Barber's skillful draughtsmanship would draw attention to isolated examples of his work. Assembled in a one-man exhibition, the artist's sustained capriciousness produces somewhat the same effect as seeing too many cows by George Biddele.—M. M.

MORGAN PADELFORD**Fifteen Gallery**

Morgan Padelford, the latest addition to the roster of membership of the Fifteen Gallery, is holding his first one-man exhibition outside of Seattle. Although chiefly concerned with the southwestern scene, he essays both female and male portraiture.

The clear sparkling sunlight of the Pacific regions streams into a number of the sheets, throwing the forms into high relief and adding considerable life to the compositions. For the starker expression of nature there are the simplifications of "Mountain Road" and the sombre brooding air of "Vence." In "The San Gorgonio Range," the trees march like miniature regiments up the mountainside, creating a nice pattern and movement. The artist achieves a satisfying depth of tone in his color. The stiffness of forms results in a faintly abstract quality. The variety of subjects similarly treated would indicate that the artist is searching for the most appropriate vehicle for his own expression.—J. R.

**HOPSON PRINTS
SEEN AT LIBRARY**

The death of W. F. Hopson on Feb. 13, 1935, has prompted the placing on view at the Public Library at 42nd Street, of a little selection of his work on copper and wood, here is just a caseful of work to draw attention to the collection of his engravings housed in the Print Room of the Library and available there for study. This guide-post selection will remain on view until April 15.

In his bookplates Hopson showed the happy combination of adaptability and individuality, of variety in treatment and dignity and restraint in expression, that keeps such evidences of bibliophilic ownership from the rut of monotony. This engraver also, like E. D. French and S. L. Smith, did plates for publications of the Bibliophile Society of Boston.

**LOUIS XV SANDSTONE FOUNTAIN, FRENCH, MID-XVIII CENTURY**

Included in the collection of fine period furniture and decorations for gardens and interiors, the property of Richard W. Lehne, Inc., of New York City, to be sold by order of Mr. Lehne, together with garden furniture collected by Karl Freund and other properties, at the American-Anderson Galleries on March 22 and 23.

**MACBETH REOPENS
IN NEW GALLERY**

The formal opening of the new Macbeth Gallery, now located on the fifth floor of 11 East 57th Street, took place this week. Explaining the new regime upon which the gallery was launched, Mr. Robert Macbeth announces: "We were trying before to do too much for too many artists. What we now propose to do is to make our program more concentrated, less inclusive. We expect to exhibit the work of a few contemporary Americans, and shall continue to handle the work of older Americans—such as those represented in the current exhibition. . . . They represent collectors' and museum items. To find pictures of the highest quality for collectors and museums will be part of the research work on which we will concentrate in the future, as well as to find pictures for particular places in private homes."

Founded in April, 1892, by William Macbeth, the father of Robert, the present director, the gallery was first opened at 237 Fifth Avenue. William Macbeth was previously associated with Frederick Keppel. It was he who gave the gallery its initial impulse in the direction of sponsoring the work of American artists—a policy to which it has remained true up to the present time, in spite of periodic depressions. Robert Macbeth joined his father in business in 1909, three years after the firm had moved to 450 Fifth Avenue. In 1917 the elder Macbeth died, and seven years later his son moved to Fifty-seventh street, to be in line with the general movement of the art business uptown. The firm has still the assistance of Robert McIntyre, who joined William Macbeth, his uncle, in 1903. The print department established some six years ago, continues under the direction of Miss Margaret Sullivan.

The opening exhibition features the work of such outstanding Americans

as Emil Carlsen, Winslow Homer, Ryder, Eakins, Twachtman and Arthur B. Davies, as well as Dewing, Inness, Thomas Sully, Alden Weir, Childe Hassam, George de Forest Brush and Whistler. Prints by Benjamin West, Whistler, Winslow Homer, Sargent, and others, are on view at the same time.

**PRIZES AWARDED
IN KANSAS CITY**

KANSAS CITY.—The annual Mid-western Artists' Exhibition is now current at the Kansas City Art Institute. Entry blanks were sent to all artists in the region lying between the Mississippi River and the Rocky Mountains, but boundaries were not so strictly drawn as to prevent those artists east of the Mississippi who felt themselves eligible from participating in the show. In addition to those who entered competition for prizes, Thomas Benton, John Steuart Curry and Henry Varnum Poor, artists of Kansas and Missouri now resident in New York, were invited to show their work. A jury composed of Grant Wood, Cedar Rapids, Iowa; Birger Sandzen, Lindsborg, Kansas, and Oscar B. Jacobson, Norman, Oklahoma, awarded the following prizes:

OIL PAINTING AND SCULPTURE—First Prize: \$100 given by Mrs. Edwin B. Shields—Virginia True, Boulder, Colorado, for "Woodchopper" (oil painting). Second Prize: \$60 given by the Art Institute—Wallace Rosenbauer, Kansas City, Missouri, for "Creation" (marble sculpture). Third Prize: \$50 given by Mrs. John H. Wiles—F. C. Truckless, Boulder, Colorado, for "American Family" (tempera). Fourth Prize: \$25 given by Miss Frances M. Logan—Harry E. Stinson, Iowa City, Iowa, for "Head in Limestone" (sculpture). Honorable Mention—Edmund Kopietz, St. Paul, Minnesota, for "Vegetable Store" (oil painting); Aulus Saunders, Maplewood, Missouri, for "Yellow House" (oil painting); G. Meux, Boulder, Colorado, for "Farmyard" (oil painting); Marguerite L. Kohl, Dubuque, Iowa, for "State Fair" (oil painting); Joseph Taylor, Norman, Oklahoma, for "Seated Figure" and "Professor Jacobson" (both sculpture); Ivan Ganser, Kansas City, Missouri, for "Possession" (sculpture); Jeanette Klein, Kansas City, Missouri, for "Female" (sculpture).

WATERCOLORS AND PASTELS—First Prize: \$50 given by the Art Institute—Edmund M. Kopietz, St. Paul, Minnesota, for "St. Johnsburg Houses" (water-

color). Second Prize: \$25 given by Mr. W. T. Kemper, Jr.—LeRoy McVey, Kansas City, Missouri, for "River Homes" (watercolor). Third Prize: \$10 given by the Art Institute—Elna Peterson, Minneapolis, Minnesota, for "Second Hand Store" (watercolor). Honorable Mentions—Lucille White, Kirkwood, Missouri, for "Studio No. 2" (watercolor); Jean Duncan, St. Paul, Minnesota, for "Aitkin Farm" (watercolor); Frank Gates, Denver, Colorado, for "Nevadaville—Ghost Town" (watercolor); Emma Kitt, Ames, Iowa, for "Across the Tracks" (watercolor).

GRAPHIC ARTS—First Prize: \$15 given by Mr. Walter D. Giffard—Ross Braught, Kansas City, Missouri, for "Mako Sica" (lithograph). Second Prize: \$15 given by Mr. Walter D. Giffard—Charles M. Capps, Wichita, Kansas, for "Night Silence" (aquatint). Third Prize: \$5 given by Mr. Walter D. Giffard—Elna Peterson, Minneapolis, Minnesota, for "Backyard Repair" (ink and brush). Honorable Mention—E. Hubert Deines, Kansas City, Missouri, for "Rustic Interlude" (wood engraving); Muriel B. Sibell, Boulder, Colorado, for "Tiger Alley, Leadville" (lithograph); Lucille White, Kirkwood, Missouri, for "My Window" (drawing); Dwight Kirsch, Lincoln, Nebraska, for "Over the Housetops of Lincoln" (aquatint).

The David M. Lighton prize of \$50 for the best oil painting by a Kansas City artist was won by Ivan Ganser for "Alley," while the prize of \$25 for the best watercolor by a Kansas City artist, given by Mrs. Rossiter Howard, went to Anna Allenbach for "Antiques."

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DANIEL H. FARR CO.
INCORPORATED

11 East 57th Street, New York

Comprising items from Mr. Farr's former Philadelphia residence, and other objects which have been in storage since the discontinuance of the Philadelphia gallery.

**SALE: SATURDAY,
MARCH 23rd, at 2 P. M.**

Exhibition from Tomorrow Until Sale



"Mrs. William Griffin"
Signed and dated 1830.

By Thomas Sully
Canvas 30 x 25 inches

Messrs. E. P. O'Reilly and Sons, Auctioneers

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COMING AUCTIONSAMERICAN-ANDERSON
GALLERIESLEHNE, FREUND ET AL.
GARDEN AND INTERIOR
FURNITURENow on Exhibition
Sale, March 22, 23

Fine period furniture and decorations for gardens and interiors, the property of Richard W. Lehne, Inc., of New York City, sold by his order, together with garden furniture collected by Karl Freund, and property of a legatee of the late Rodman Wanamaker and of an anonymous collector, sold by their order, are now on exhibition at the American-Anderson Galleries, prior to sale the afternoons of March 22 and 23. Mr. Lehne has decided to move his galleries to a more central location and desires to lessen the task of removal. Fine antique tapestries, rare marble fountains, interesting sculptures and a variety of French and English furniture, with a large group of fine XVIIIth century English wrought iron seats and other garden furniture, as well as smaller articles such as Lowestoft, etc., of high quality, appear in the catalog of 379 items.

Two important Beauvais hunting tapestries by Jean Bérain, French, 1715, said to have been woven for the Comte de Toulouse, son of Louis XIV, are from the collection of Lord Grimthorpe. They belong to the celebrated series of "Grotesques" and are woven in the finest "point" in brilliant colors on a soft amber ground. A Brussels Tentiers tapestry, Flemish, XVIIth century, "Rustic Felicity," is a gay portrayal of figures in a rural setting. There is also a Beauvais verdure tapestry with birds, French, about 1700, and a Mortlake hunting tapestry of about 1690.

A marble fountain by Giovanni Antonio Amadeo (Italian 1447-1519) is a beautiful example of Renaissance garden art which comes from the collection of Raoul Heilbronner of Paris. Also notable are a magnificent pair of Italian Renaissance carved Carrara marble torchères—exact replicas of the peerless torchères at the Vatican—and a XVth century Florentine circular well head of yellow siena marble.

Of special interest to architects and decorators are an important pair of Louis XIV wrought iron and gilded garden gates, magnificent Venetian examples of late XVIIth century work, with applied armorial shields, and gilded rosettes and topped by a Ducal crown, the whole design of exquisite delicacy and beauty; and a XVIIth century French wrought iron circular staircase rail, attributed to Mansard, which originally formed the ramp of the round tower staircase in a mansion near Paris. Of the type much sought at present for garden decoration are a number of stelae, including Roman and Queen Anne examples, in pairs. Charming French fountains, as well as Georgian lead and stone examples, are found in the sale, which also contains a wide variety of lead statuettes, urns and other pieces representing the popular Queen Anne and Georgian decorations in this medium. Antique European marble terrace and garden pieces, XVIIth century English wrought iron garden furniture, and matching examples in Georgian stone and lead garden benches are other attractive features.

In the English furniture, appears an important marquetry bookcase by Thomas Shearer. Queen Anne, Georgian, Sheraton and Chippendale workmanship is found in a variety of pieces, including a wide assortment of tables. French furniture of the Louis XIII, XIV, Régence, Louis XV and Louis XVI periods also offers considerable choice in the way of love seats, arm and side chairs, tables and cabinets.

Of special interest to architects and decorators are the important crotch mahogany carved drawing room doors from Grosvenor House, the work of Robert Adam, complete with the original hardware; four fine mantelpieces, including an Elizabethan carved oak example; a Georgian carved marble and onyx mantelpiece, placed at about 1760, and an Adam carved white marble example of about 1770.

Decorations of the XVIIth century comprise a number of varied lighting fixtures, mirrors and fire place furniture, and among the smaller items a group of Oriental Lowestoft, including

**"BAIGNEUSE" (1892)**

Loaned from a private collection in Paris to the exhibition of masterpieces by the artist now on view at the Durand-Ruel Galleries for the benefit of Hope Farm.

Early Western Travels, 1748-1846, annotated reprints of some of the best and rarest contemporary volumes of travel in the Middle and Far West in the days of early American settlement; a set of *Jesuit Relations*, pertaining to the activities of Jesuit Missionaries in "New France," 1610-1791; and a set of fifty-five volumes entitled *The Philippine Islands, 1493-1803*.

Of special interest in the first editions is a copy of Cardinal Newman's *Apologia pro vita sua*, with a signed autograph letter laid in, as well as works by Washington Irving and Herman Melville. A fourth edition of Kipling's *Departmental Ditties and Other Verses*, Calcutta, 1890, appears in a presentation copy.

RAINS GALLERIES**JACQUELIN LIBRARY**Now on Exhibition
Sale, March 21

Rare books on furniture, decoration and allied arts from the library of the late H. T. B. Jacquelain of New York City are now on exhibition at the Rains Galleries, prior to dispersal on the evening of March 21. The comprehensive catalog includes volumes on statuary, porcelains, paintings, pottery, prints, textiles, rugs, design and numismatics, as well as the general categories above indicated.

Of outstanding importance are the first issues of the first editions of the four great "key" books on furniture and decorations: Thomas Chippendale's *The Gentleman and Cabinet Maker's Director*, Robert and James Adam's *The Works in Architecture of Robert and James Adam*, A. Hepplewhite & Co.'s *The Cabinet Maker and Upholsterer's Guide; or, Repository of Designs for Every Article of Household Furniture, in the Newest and Most Approved Taste* and Thomas Sheraton's *The Cabinet Maker and Upholsterer's Drawing Book, in Three Parts*.

A group of first editions, a good se-

lection of autograph letters, several antique illuminated manuscripts and a series of historical views of the French Revolution are other items of interest which appear in the catalog. There will be a special exhibition on Sunday, March 17.

**FURNITURE,
DECORATIONS
AND PAINTINGS**On Exhibition, March 17
Sale, March 21, 22, 23

Rains Galleries will place on exhibition on March 17 English and French furniture, Georgian silver, Sheffield plate, Chinese porcelains, and Japanese carved ivories, together with oil paintings removed from a Boston residence, prior to dispersal on the evenings of March 21 and 22, and afternoon of March 23.

In addition to a choice of useful pieces of English and French furniture there are many pieces in the French Provincial taste. The groups of silver and Sheffield are both decorative and useful and offer a wide assortment. Outstanding in the silver are a George II coffee pot made by William Shaw and William Priest in London in 1757; a pair of George III sauceboats, London, 1766; a pair of George III silver shell dishes made by B. Davy in London in 1783. An interesting Irish two-handled cup of the Queen Anne period, made in Dublin in 1714, bears the mark of J. Clifton. A tasteful group is composed of Japanese carved ivories and Chinese porcelains of the Chien Lung, Kang-Hsi and Sung periods.

The oil paintings, which are mainly of the XVIIth century, represent the English, Dutch, French, Spanish and Italian schools. Portraits, landscapes and still life compositions are included, in examples by such artists as Nicolas Poussin, Claude Joseph Vernet, Andrea Locatelli, Francesco Zuccarelli, Jean Baptiste Oudry and Adrian J. Van Ostade. These will be dispersed on the last day of the sale.

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PLAZA ART GALLERIES

DANIEL H. FARR
COLLECTIONOn Exhibition, March 17
Sale, March 23

The Plaza Art Galleries, Inc., 9 East 59th Street, announces the sale of many choice objects from the Daniel H. Farr Company, Inc., on Saturday, March 23 at 2 P. M. The collection, which comprises various pieces from Mr. Farr's former residence in Chestnut Hill, Philadelphia, and other objects which have been in storage since the discontinuance of the Philadelphia Galleries, will be placed on view on Sunday afternoon March 17.

The dispersal includes an excellent group of English mahogany furniture of the late XVIIIth century. Notable among these are an inlaid breakfront bookcase with cylindrical covered writing compartment; a Sheraton style side-board of the bow-front type, circa 1790, and an octagonal card table with tapered legs surmounted by an apron with inlaid shell motif. Other interesting English XVIIIth century pieces feature a secretary book-case in mahogany with swan neck pediment and a square legged settee of rare shape, upholstered in gold Italian damask, framed by a carved back. A set of eight carved mahogany dining room chairs in the style of Hepplewhite have seats covered in Spanish red goat skin.

Other rare English XVIIIth century pieces include a mahogany corner cabinet with pear drop and dentil cornice; a fine set of side chairs in the style of Chippendale; an inlaid mahogany desk with leather covered folded lid, and a mahogany knee-hole desk, also in the style of Chippendale. There is also a group of XVIIIth century English mantels including a number in the style of the Adam brothers.

A very fine Louis XV carved armchair, upholstered in a petit point of tree and fruit motives on a cream ground, may be compared with similar examples in the Musée des Arts Décoratifs in Paris. Also notable in the group of French furniture is a Louis XVI mahogany cylindrical desk with ormolu mounts and marble top, which was purchased from the estate of the late Assher Wertheimer, who had secured the piece from the Duchess of Montrose. Two Louis XVI armchairs, painted in gray and covered in the original petit point, are from the collection of the Count de Rancourt of Orleans.

Three unusual items are an antique American model of the frigate *Thomas Bond*, which comes from Kirksbrides in Philadelphia; an important English XVIIIth century bracket clock with brass mounts made by Benjamin Sidey of Cow Lane, Moorsfield, and an English clock, also of the bracket type, made by Peter Garon.

A group of XVIIIth century American furniture includes a mahogany bureau with inlaid front and curved, tapered feet and a tilt top table, also in mahogany, with plain molded toes and base and raised top edge. Some Spanish walnut, which also appears in the dispersal, features an early XVIIth century vargueno and a table of the same period with six twisted columns and richly carved drawers, coming from the collection of Mr. Arthur Byne of Madrid.

The old Sheffield and silver group offers many handsome pieces. In the former category are a tray by J. Watson & Son, with engraved center crest; an elaborate five-light candlebrum, circa 1810, bearing Mathew Bolton's mark of the sun and rays, and a pair of candlesticks by this same maker of approximately the same period. An inkstand, circa 1790, with rare openwork designs and a late XVIIIth century coffee urn, chased and fluted in the



PORTRAIT OF DARWIN MEISNEST By MORGAN PADELFORD
Included in the exhibition of the artist's work now on view at the Fifteen Gallery.

Adam manner also appear. Made in London in 1806 is a charming tea service by Peter and William Bateman, comprising tea pot, sugar bowl and creamer. A set of four Adam design silver candlesticks were made in Sheffield by John Winter & Company in 1775. A late XVIIIth century Spanish silver salver with finely engraved coat of arms surmounted by a crown is likewise of interest.

The oil paintings include a large number of portraits, among them being the "Mrs. William Griffin" by Sully, dated 1830 and signed with the artist's initials. This canvas, which comes from a descendant of the sitter in Philadelphia, is recorded as No. 663 of Hart's Register. Sharing equal honors are Gilbert Stuart's "Portrait of a Young Man in a Black Coat," undoubtedly dating from the artist's Irish period, and "Por-

trait of Master David Urquhart," painted in Boston about 1810. A "Portrait of the Earl of Stamford" by Benjamin West, signed and dated 1765, comes from the collection of Sir John Grey, Envile Hall, near Stourbridge. Also of note is the full-length "Portrait of Mary, only daughter of Rt. Hon. Richard Freeman, Lord Chancellor of Ireland" by Sir Godfrey Kneller, from the collection of Lord Riddesdale, Gloucestershire.

Robert Havell, well-known American, is represented by a landscape, "View of the Hudson from Horton's Road, near Croton." There is a fine Butterworth, depicting the naval engagements between American and British ships off Newfoundland, July 7, 1777. A group of hunting, coaching and sporting prints by Alken and other well-known artists rounds out the sale.

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NEW YORK AUCTION
CALENDAR

American-Anderson Galleries
30 East 57th Street

MARCH 21, — Library of the late Hon. Victor J. Dowling, Justice of the Supreme Court of New York. Now on exhibition.

MARCH 22, 23 — Fine period furniture and decorations for gardens and interiors, property of Richard W. Lehne, Inc., together with garden furniture collected by Karl Freund and other properties. Now on exhibition.

Plaza Art Galleries, Inc.
9 East 59th Street

MARCH 23 — Furniture, decorations and objects of art from the collection of the Daniel H. Farr Company, Inc. On exhibition, March 17.

Rains Galleries
12 East 45th Street

MARCH 21 — Books on furniture, decoration and allied art from the library of the late H. T. B. Jacquelain, Esq., of New York City. Now on exhibition.

MARCH 21, 22 — English and French furniture, Georgian silver, Sheffield plate, Chinese porcelains, carved ivories. On exhibition, March 17.

MARCH 23 — Oil paintings from a Newbury Street residence in Boston, including examples of the XVIIth century English French, Dutch, Italian and Spanish schools. On exhibition, March 17.

RECENT AUCTION
PRICES

TEFFT ET AL. FURNITURE

American-Anderson Galleries — American and English furniture, paintings, rugs, tapestries and other decorations, from the estates of Erastus T. Tefft of New York City and Lucien Sharpe of Providence, R. I., together with additions from other sources, were sold on March 8 and 9, bringing a grand total of \$38,582.50. The following items fetched the highest prices:
142—Sheraton mahogany three-part pedestal dining table, English, early XVIIIth century; W. F. Buckley \$520
244—"Intermission at the Opera Comique," painting by Albert Guillaume; Dr. M. Berlant 510
323—Important set of eight Sheraton carved mahogany dining chairs, New York, about 1790; J. G. Phillips 1,040
340—Sheraton mahogany serpentine front sideboard, American, XVIIIth century; L. J. Marion, agent 800
398—Kashan silk palace carpet, 14 feet 6 x 10 feet 9; M. G. Macy 500
409—Lille tapestry after Teniers about 1720, "Boors Dancing"; I. Fels 1,400

FOREIGN AUCTION
CALENDAR

PARIS
3 Rue Roqueline

MARCH 21, 22 — The greater part of the collection of M. François Gerault, including paintings, furniture and objects of art.

Galerie Jean Charpentier

MARCH 25, 26, 27 — Part I of the Library of Louis Barthou, including first editions, autographed mss. from the XVIIth-XIXth centuries; old and modern illustrated books in rich bindings.

MARCH 30 — Objects of art and antique furniture, from the collection of Baron Carl Mayer de Rothschild and other connoisseurs.

LONDON
Christie's

MARCH 18 — Ancient and modern pictures and watercolor drawings.

MARCH 22 — Old pictures and drawings, property of The Lady Laura Douglas, Captain A. S. G. Douglas and others.

MARCH 25 — Old and modern paintings and drawings from various estates and connoisseurs.

APRIL 12 — Paintings from the collection of Major J. A. Coats.

Puttick & Simpson

APRIL 5 — Ancient Greek pottery from the Lord Revelstoke collection.

ZURICH
Galerie Fischer

MAY 7 — The Schwarzenbach and Westerwald collection.

MAY 11 — The collection of Dr. F. Weber, Dr. Kodella and others.

NEW ART GALLERY
IN THE PROVINCES

NORTHAMPTON — A new art gallery was recently opened at Northampton, England, by Mr. Bertram Nicholls, president of the Royal Society of British Artists, we learn from a notice in *The Daily Telegraph* of London. The principal feature is a room devoted to the works of T. L. Shooesmith, Northampton artist, who by his will bequeathed a collection of his watercolors to the municipality. Other gifts include an Academy picture by the late Sir Alfred East, R. A., given by his widow, and two by the late Hon. John Collier.

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Calendar of Exhibitions in New York

- A. C. A. Gallery, 52 West 8th Street**—Recent paintings by Samuel Brecker, to March 23.
- Ackermann Galleries, 50 East 57th Street**—Prints and drawings by American and European artists.
- L. Alavoine & Co., 712 Fifth Avenue**—Exhibition of French interior decoration and furniture.
- American Academy of Arts and Letters, Broadway at 155th Street**—Drawings and paintings by Charles Dana Gibson, to May 1.
- American Fine Arts Building, 215 West 57th Street**—110th Annual Exhibition of the National Academy of Design, to April 9.
- An American Place, 509 Madison Avenue**—Exhibition of watercolors by Georg Grossz, March 17-April 14.
- American Women's Association, 253 West 57th Street**—Sculpture by Maivina Hoffman, to April 6.
- Arden Gallery, 460 Park Avenue**—Paintings, sculpture and pottery by members of the Garden Club of America, flower paintings from members' collections, to April 2.
- Argent Galleries, 42 West 57th Street**—Paintings by Fern Cunningham; dolls and animals designed by Beatrice Alexander, together with paintings of dolls; work of new members of the N. A. W. P. & S., March 18-30.
- Artists Gallery, Towers Hotel, Brooklyn**—Exhibitions by the Brooklyn Painters and Sculptor and guest exhibitors, to March 29.
- Art Students League, 215 West 57th Street**—Loan exhibition of American and French oil paintings of flowers.
- Isabella Barclay, Inc., 136 East 57th Street**—Fine antique furniture, textiles, wall papers and objects of art.
- Alice Baldwin Beer, 20 East 57th Street**—Exhibition of antique Spanish embroideries, mostly from the collection of Mildred Stapley Byne of Madrid.
- Bignon Galleries, 32 East 57th Street**—A XIXth century selection; opening exhibit.
- Billy the Oysterman, 7 East 20th Street**—Exhibition of pictures by downtown artists, March 18-April 6.
- Brooklyn Museum, Eastern Parkway**—Sixth traveling exhibition of oil paintings by Cleveland artists; forty-fifth annual exhibition of pictorial photography; art of India and lithographs by Pennell, to March 31.
- Brunner Gallery, 55 East 57th Street**—Sculpture by Mateo Hernandez, to May 11.
- Carlyle Gallery, 250 East 57th Street**—Drawings by Albertine Randall Wheelan.
- Cax-Delbo Galleries, Maison Francaise, Rockefeller Center**—Paintings by Arnold Lakhovsky.
- Century Club, 7 West 43rd Street**—Exhibition of Italian Paintings of the Renaissance (admission by card only), to March 24.
- Ralph M. Chait, 600 Madison Avenue**—Special exhibition of a rare group of monochrome and polychrome porcelains from the J. Pierpont Morgan, A. E. Hippisley and other collections.
- Leonard Clayton Gallery, 108 East 57th Street**—Paintings and drawings by Victor De Pauw, to March 30.
- Columbia University, Avery Memorial Library**—"Anticipations of Modern Architecture," to March 25.
- Contemporary Art Circle, 509 Madison Avenue**—Watercolors by Paul Klee, March 18-30.
- Contemporary Arts, 41 West 54th Street**—Mid-season retrospective exhibition, 1931-1935; etchings by American Students of Louis Marcoussis, to March 23.
- Theron J. Damon Gallery, 9 East 56th Street**—Photographs by Clara E. Sipprell, to March 24.
- Decorators' Club Gallery, 745 Fifth Avenue**—Decorative screens and room schemes suggested for their use.
- Delphi Studios, 724 Fifth Avenue**—Carvings in stone and metal by Lenore Thomas, paintings by Katherine Rhoads and Clifton Newell.
- Demotte, Inc., 25 East 78th Street**—Gothic sculpture, tapestries, etc.
- Downtown Gallery, 118 West 12th Street**—Important exhibition of work by fourteen American artists, to March 30.
- A. S. Drey, 680 Fifth Avenue**—Exhibition of Italian sculpture from the XIIIth to XVth century for the benefit of the girls' branch of the Public Schools Athletic League, to March 23.
- Durand-Ruel Galleries, 12 East 57th Street**—Loan exhibition of masterpieces by Renoir, for the benefit of Hope Farm, to March 30.
- Durlacher Bros., 670 Fifth Avenue**—Paintings by old masters.
- Ehrich-Newhouse Galleries, 578 Madison Avenue**—Paintings of Portugal and other recent work by John Barber, recent paintings by Ary Stillman, to March 23; landscape paintings by Mary Buckner Royall.
- Eighth Street Gallery, 61 West 8th Street**—Recent work by Harold Weston.
- Ferargil Galleries, 63 East 57th Street**—Watercolors, drawings for murals and frescoes by Tom La Farge.
- Fifteen Gallery, 37 West 57th Street**—Paintings by Morgan Padelford, to March 23.
- French & Co., Inc., 210 East 57th Street**—Permanent exhibition of antique tapestries, textiles, furniture, works of art paneled rooms.
- Gallery of Living Art, 100 Washington Square**—Permanent exhibition of progressive XXth century artists.
- Gallery Secession, 49 West 12th Street**—Paintings by Otto Botto, oils and watercolors by members.
- Grand Central Art Galleries, 6th Floor**—Sketches by Putnam Brinley, small heads by Ettore Casar, March 19-30; portrait of Arthur Heintzelman by Ralph Boyer, to March 30.
- Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.**—Recent paintings by Frank Tenney Johnson, to March 23; paintings and sculpture by American contemporaries.
- Grant Gallery, 9 East 57th Street**—Paintings by George Barker, March 18-30.
- Marie Harriman Gallery, 61 East 57th Street**—Paintings by Josselin Bodley, to March 30; "The Italian Theater" by Frank di Giorgio, March 18-30.
- Harlow, McDonald Co., 667 Fifth Avenue**—Engravings and woodcuts by Durer.
- Hearn Gallery, 14th Street and Fifth Avenue**—"Regional Exhibition of Women's Work"; the second in the series of displays held by the Mayor's Municipal Art Committee.
- Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 54th Street**—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.
- Kennedy Galleries, 783 Fifth Avenue**—Prints and drawings by John Taylor Arms, to March 30.
- Keppl Galleries, 16 East 57th Street**—Lithographs by Toulouse-Lautrec and Daumier.
- Kleemann Galleries, 38 East 57th Street**—Paintings by Alice Sloan Anderson, to March 31.
- Knoedler Galleries, 11 East 57th Street**—Tenth annual exhibition of engravings, etchings and woodcuts of the XVth and XVIth centuries, to April 6; original etchings and drawings by Louis Marcoussis, to March 23.
- Kraushaar Galleries, 680 Fifth Avenue**—Etchings by Mahonri Young, to March 30.
- Lillefeldt Galleries, Inc., 21 East 57th Street**—Paintings by old masters.
- Little Gallery, 18 East 57th Street**—Hand-wrought silver, decorative pottery, jewery, by distinguished craftsmen.
- Maeckel Gallery, 11 East 57th Street**—Loan exhibition of paintings by American artists, to March 18.
- Maeckel Galleries, Broadway at 34th Street**—Exhibition of modern adaptations of Guatemalan design; work by contemporary Americans.
- Pierre Matisse Gallery, 51 East 57th Street**—Modern paintings and primitive arts, through March; paintings by Andre Masson, to March 30.
- McBurney & Underwood, 431 Park Avenue**—New flower pictures by Christine Herter, to March 23.
- Metropolitan Galleries, 730 Fifth Avenue**—Works of rare old masters.
- Metropolitan Museum of Art, 82nd St. and Fifth Avenue**—Japanese Costume, to April 14; Egyptian Acquisitions, 1933-1934; Prints that Washington lived at Mount Vernon, to April 14.
- Midtown Galleries, 559 Fifth Avenue**—Drawings and etchings by Isabel Bishop, to March 23.
- Milch Galleries, 108 West 57th Street**—Recent paintings by Stephen Etnier, to March 23.
- Montross Gallery, 785 Fifth Avenue**—Paintings by Vine Stoddard, March 19-30.
- Morton Galleries, 130 West 57th Street**—Paintings by Gregory D. Ivy, paintings, watercolors and drawings by Marion Humfeld, to March 23.
- Museum of Modern Art, 11 West 53rd Street**—Loan exhibition of African negro art, March 19-May 19.
- Museum of the City of New York, Fifth Avenue at 104th Street**—"New York Is Like This," watercolors, drawings and lithographs by J. W. Golinkin, to March 27; Permanent Alcove of 1770; "XVIIIth Century Costumes in Settings of the Period"; "The History of Grand Opera and Concert in New York"; "Marcella Sembrich Memorial Exhibition, 1858-1935." Closed on Tuesdays.
- National Committee on Folk Art, 673 Fifth Avenue**—Loan display of Pennsylvania German folk art, to March 23.
- Newark Museum, N. J.**—The Maya Indian; modern American oils and watercolors; P. W. A. P. accessions; the design in sculpture. Closed Mondays and holidays.
- New York Public Library, Central Bldg.**—Whistler Centenary Exhibition, to March 31; small special exhibition of the etchings of William Fowler Hopson, to April 3.
- Arthur U. Newton Galleries, 11 East 57th Street**—Drawings and watercolors by Canedo, March 18-April 6.
- P. E. D. A. C. Gallery, 30 Rockefeller Plaza**—Murals, portraits and decorative screens by Daniel Le Roy MacMorris.
- Parish-Watson, 44 East 57th Street**—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.
- Frank Partridge, Inc., 6 West 56th Street**—Fine old English furniture, porcelain and needlework.
- Georgette Passedot Gallery, 485 Madison Avenue**—Paintings and watercolors by Jane Berlandina, to March 25.
- Raymond and Raymond, 40 East 49th Street**—Graphic work by students of the high schools of Greater New York, March 18-30.
- Rehn Galleries, 683 Fifth Avenue**—Paintings by Georgina Klitgaard.
- Roerich Museum, 310 Riverside Drive**—Second annual exhibition by participants in Washington Square outdoor exhibits, to April 4.
- Rosenbach Co., 15-17 East 51st Street**—Rare furniture, paintings, tapestries and objets d'art.
- Salmagundi Club, 47 Fifth Avenue**—Annual oil exhibition, to March 29.
- Schwartz Galleries, 507 Madison Avenue**—Prints by modern artists.
- Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street**—XVIIth century English paintings and modern drawings.
- Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street**—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.
- Sixtieth Street Gallery, 158 East 60th Street**—Modern paintings, watercolors and prints.
- Squibb Galleries, 745 Fifth Avenue**—Moroccan and Spanish paintings by Juan E. Mingorance, to March 23.
- Marie Stern, 9 East 57th Street**—Paintings by French and American artists.
- Symons, Inc., 730 Fifth Avenue**—Exhibition of Continental porcelains.
- Ten Dollar Gallery, 28 East 56th Street**—Lithographs by Adolf Dehn, watercolors by group, to March 31.
- Ton Ying Galleries, 5 East 57th Street**—Special exhibition of Chinese art.
- Valentine Gallery of Modern Art, 69 East 57th Street**—Paintings by Milton Avery, to March 30.
- Vernay Galleries, 19 East 54th Street**—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.
- Julius Weltzner, 36 East 57th Street**—German and Italian primitives.
- Weyhe Gallery, 794 Lexington Avenue**—Paintings by M. Keinz, March 18-April 6.
- Whitney Museum of American Art, 10 West Eighth Street**—Abstract Painting in America, to March 22.
- Wildenstein Galleries, 19 East 64th Street**—Exhibition of paintings by Hubert Robert, opening March 19; paintings by old masters and rare French XVIIth century sculpture, furniture, tapestries and objets d'art.
- Zborowski, 460 Park Avenue**—Paintings by French artists.
- Howard Young Galleries, 677 Fifth Avenue**—Paintings by old masters.
- Yamanaka Galleries, 680 Fifth Avenue**—Chinese and Japanese art.
- V. W. C. A., 144 West 138th Street**—Exhibition of Negro art, sponsored by the Harlem Art Committee, March 17-30.

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